

HOOD QUARTERLY

HOOD MUSEUM OF ART

FALL 2021



WELCOME BACK!

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AND THORNTON DIAL

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NEW APPOINTMENTS

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 on
the north side of the museum on Wheelock
Street, and on the south side on Lebanon Street.
An all-day public parking garage is located at 7
Lebanon Street as well.

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) Thornton Dial, *Heaven and Hell on Earth*, 1995,
corn husks, corncobs, dried mushrooms, roots, burned
wood, clothing, bedding, toys, wire, metal, fabric,
Christmas tree ornament, rope, carpet, paintbrush,
other found materials, oil, enamel, spray paint, and
industrial sealing compound on canvas on wood.
Purchased through the Evelyn A. and William B. Jaffe
2015 Fund; 2021.11.2. © 2021 Estate of Thornton
Dial/Artists Rights Society (ARS), New York

(right) Pauloosie Pootoogook, *Dancing Polar Bear*, 1982,
green soapstone. Gift of Jane and Raphael Bernstein;
2011.64.33. © Pauloosie Pootoogook

(back cover) View of our new installaion *Drawing Lines*
located in Lathrop Gallery. Photo by Alison Palizzolo.



DIRECTOR'S LETTER

LOOKING FORWARD

Every reopening these days is another positive sign. The Hood Museum's reopening was likewise an important signifier of this special time. That one simple act—inviting the public back into our galleries—speaks volumes about where we have been and where we are headed. Some of the spaces in our galleries still echo the demands of pandemic life, such as wide gaps between works of art, but others have been installed with the new now in mind. The time has finally arrived when we can collectively look forward. We know that our lives are returning. We also know that we will not be going back to the world of “before.” It is for this moment that we at the Hood Museum—along with people around the world—have been preparing. It is time and we are ready.

But for what?

Refined goals, new measures for success, and a renewed commitment to both the people we serve and those with whom we work.

We have long believed that what makes this museum special is our commitment to deep engagements with art for relatively small audiences. Now we want to double down on this goal and take advantage of the opportunities such a philosophy offers. That might mean eight undergraduates and their professor in the Bernstein Center for Object Study or fifteen people enjoying an afternoon gallery talk or the visit of twenty fourth graders with their teacher. It also extends to those in the community and travelers to the Upper Valley who are rewarded by beautifully installed and brilliantly interpreted presentations of the collections. Our goal at the Hood Museum can be characterized by the mantra “fewer, better”—fewer works of art on view in our galleries due to our size and fewer large-scale exhibitions, perhaps, but also better art and better shows.

We want to surprise and delight our visitors by virtue of the depth of our audience engagement, by the meaningful experiences that come from a visit, and by the array of great works on view. This ethos penetrates all we do. We anticipate slow interactions with art in our galleries. We write text with the hope that—for those who wish it—a process evolves during a visit here. Looking, reading, contemplating, looking again. This is the process we strive for throughout our programs. But how to measure success? Surely attendance figures alone will not reflect whether we have successfully achieved our loftier goals. For that we require anecdotes from our visitor services guides in the galleries, our curators and educators in the object-study center, and our area teachers and Dartmouth professors. Despite this existing circle of “call and response,” we are moving toward more rigorous and formal evaluation of our work to help guide us toward the provision of ever more meaningful encounters with art.

Finally, we look to introduce the idea of “care” into all we do—care for the artist, care for the visitor, care for the student, the teacher, and the colleague. While we have always considered ourselves ethical actors, it is time for us to articulate this behavior as a steadfast and constant commitment. This involves a shift. We have traditionally placed the objects in our care at the center of our orbit, whereas now, without lowering our level of care, we want to center our practice on people. We move to understand better not just what our intentions are but what our impacts are on the people with whom we connect.

And for all these reasons, we look to the future optimistically, energized by our time spent reconsidering the enormous possibilities that await us in the coming years and prepared to seize them. We welcome your thoughts along the way. Drop us an email, talk with a guide, send me a letter. I am eager to reconnect and grateful that you are with us for this next chapter in the life of the Hood Museum.

John R. Stomberg
Virginia Rice Kelsey 1961s Director

STAFF

Sue Achenbach, Museum Preparator
Katherine Armstrong, Visitor Services Guide
Kristie Couser, Registration Assistant
Richel Cuyler, Cultural Heritage Technical Developer to Advancing Pathways for Long-Term Collaboration
Arieh Fried, Visitor Services Guide
Andrew Gabrysiak, Lead Preparator
Nicole Gilbert, Assistant Registrar
Cynthia Gilliland, Associate Registrar
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Laura Howard, Assistant to the Director
Isadora Italia, Campus Engagement Coordinator
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Randall Kuhlman, Center for Object Study Attendant/Scheduling Assistant
Vivian Ladd, Teaching Specialist
Elizabeth Mattison, Andrew W. Mellon Assistant Curator of Academic Programming
Neely McNulty, Hood Foundation Associate Curator of Education
Nils Nadeau, Associate Director, External Relations and Operations
Daniel Nassau, Visitor Services Guide
Alison Palizzolo, Digital Content Manager
Molly Papows, Exhibitions Manager
Steven Perkins, Security/Building Manager
Jami Powell, Curator of Indigenous Art
Sharon Reed, Programs and Events Coordinator
Jamie Rosenfeld, Museum Educator
Grace Ross, Visitor Services Guide
Anna Kaye Schulte, Public Relations Assistant
Lauren Silversen, Registrar
Meredith Steinfels, Assistant Director, Digital Platforms, Media, and Archives
John Stomberg, Virginia Rice Kelsey 1961s Director
Ashley Todt, Visitor Services Guide
Christopher Warren, Digitization Technician
Tala Wilson, Visitor Services Manager

HOOD QUARTERLY

Fall 2021

Cara Borelli, Designer
Puritan Capital, Printer

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VISIT NOW

WELCOME BACK

We look forward to welcoming you to our robust slate of fall exhibitions!

ON VIEW THROUGH DECEMBER 12

JAUNE QUICK-TO-SEE SMITH: *TRADE CANOE: FORTY DAYS AND FORTY NIGHTS*

This work is part of Quick-to-See Smith's well-known *Trade Canoe* series, which she began in 1992 as a critical response to quincentennial celebrations of Columbus's arrival to the "New World." In her *Trade Canoes* and other large-scale paintings, Smith often layers images, paint, text, and objects to convey entangled webs of history, colonization, and extraction that characterize the American experience. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the William Chase Grant 1919 Memorial Fund and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.*

ON VIEW THROUGH JANUARY 2

FORM AND RELATION: CONTEMPORARY NATIVE CERAMICS

This exhibition showcases the versatility of ceramics and the many forms it takes through the hands of six Indigenous artists from various regions within what is now the United States. Through their innovative and critical work, Anita Fields, Courtney M. Leonard, Cannupa Hanska Luger, Ruben Olguin, Rose B. Simpson, and Roxanne Swentzell wrestle with community, identity, gender, land, extraction, language, and responsibility. *Made possible, in part, through the Diversifying Art Museum Leadership Initiative, funded by the Walton Family Foundation and the Ford Foundation.*



Dartmouth students explore *A Legacy for Learning: The Jane and Raphael Bernstein Collection*. Photo by Katherine Armstrong.

ON VIEW THROUGH FEBRUARY 6

A LEGACY FOR LEARNING: THE JANE AND RAPHAEL BERNSTEIN COLLECTION

This series of installations individually and collectively celebrates the Bernstein family's gifts to the collection of the Hood Museum of Art over four decades, including photography, paintings, prints, drawings, and sculpture by European, Japanese, and North American artists. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Evelyn A. J. Hall Fund, the Marie-Louise and Samuel R. Rosenthal Fund, and the Ray Winfield 1918 Memorial Fund.*

ON VIEW THROUGH APRIL 17

SHANNON TE AO

Shannon Te Ao (Ngāti Tūwharetoa / New Zealander, born Australia, 1978) implements Māori traditions to explore the ambiguities and tensions within interpersonal relationships as well as the complex dynamics between Indigeneity, language, and loss. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the William B. Jaffe and Evelyn A. Hall Fund.*

ON VIEW THROUGH SEPTEMBER 4

DRAWING LINES

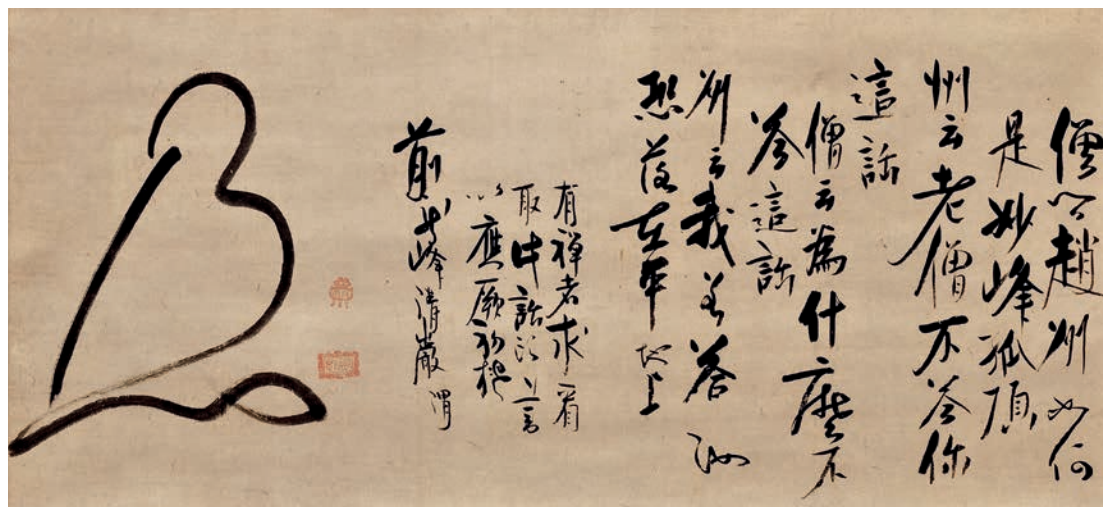
A line can separate but also connect; it can create divisions and boundaries but also generate space. For artists, the line has been a critical apparatus for exploration. Through weaving, painting, sketching, cutting, collaging, or layering—whether their lines stretch in two dimensions or extend into our space—the artists in *Drawing Lines* activate the line as a generative form with expansive potential. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Philip Fowler 1927 Memorial Fund.*

ON VIEW SEPTEMBER 11 TO
FEBRUARY 28

THORNTON DIAL: THE TIGER CAT

In 2021, the Hood Museum of Art acquired ten artworks from the Souls Grown Deep Foundation, including the three by Thornton Dial that form *Thornton Dial: The Tiger Cat*. This exhibition celebrates this acquisition, asking us to look closely at Dial's work and consider the ways in which it broadens our understanding of American art. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Cissy Patterson Fund and the William B. Jaffe Memorial Fund.*

WHAT TO SEE AT THE MUSEUM



NEW INSTALLATIONS IN A LEGACY FOR LEARNING: THE JANE AND RAPHAEL BERNSTEIN COLLECTION

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director

This fall we are sharing the second round of exhibitions drawn from the Jane and Raphael Bernstein Collection. The works of art in these shows are past, present, and future gifts to the Hood. The Bernsteins have collected broadly, seeking out signature works of art in many different fields. For this reason, we have divided our celebration into seven distinct presentations that each focus on one theme or area of art history and engaged curators with a particular expertise to organize the exhibitions. The first group of shows, in the spring and summer of 2021, explored 18th-century British satirical prints, the art of Toko Shinoda, and landscape photography. This next group includes traditional Japanese art, Inuit art, and portrait photography. Summer term 2022 will see an installation of the photography of Margaret Bourke-White.

For the premodern Japanese art show, including screens, scrolls, and sculpture, we have invited Melissa McCormick, Professor of Japanese Art and Culture at Harvard University, to organize the exhibition and contribute an essay to the catalogue. Professor McCormick selected highlights from the collection that span nearly a

thousand years of art in Japan. Her installation combines insights into the complex and interwoven roles of poetry, calligraphy, and landscape painting in the context of the people who collected and treasured these works when they were made.

For the Inuit art show, Hood Curator of Indigenous Art Jami Powell worked with her intern Melissa Flamand to foreground the continued vitality of the Indigenous artistic traditions in the northern areas of what is today the North American continent and Greenland. These sculptures and works on paper reveal a remarkably vibrant and distinct aesthetic that has inspired generations of individuals in their communities. Combining utilitarian works with those made for artistic reasons, the exhibition revels in objects of uncanny design and visual impact.

For the final show in the current round, I have selected portraits from the Bernsteins' extensive photography holdings. Not surprisingly, they focused on images of thought leaders and artistic personalities for their collection. The selection here includes luminaries in literature, painting, sculpture, and philosophy portrayed by some of the best photographers of their time. This exhibition celebrates creativity and intellectual pursuit—two constant concerns in the lives of the collectors.

What follows are brief introductions to each new exhibition in the words of the individual curators. Enjoy.

Seigan Soi, *Zen Koan with Daruma*, 17th century, hanging scroll; ink on paper. Lent by Jane and Raphael Bernstein.

MYSTIC PEAK: SELECTIONS FROM THE BERNSTEIN COLLECTION OF JAPANESE ART

MELISSA MCCORMICK

Professor of Japanese Art and Culture in the Departments of East Asian Languages and Civilizations and of History of Art and Architecture, Harvard University

Ranging in date from the 12th to the 18th century, the works in this exhibition reflect some of the most important painting subjects, literary themes, and religious beliefs in premodern Japan. Chinese culture would always serve as a classical standard in Japan, and several objects in this exhibition demonstrate how Japanese artists adapted continental tropes for local contexts and audiences. What unifies these eclectic objects from the Bernstein Collection is their exquisite artistry and historical value. Each offers a unique interpretation of its subject that rewards deep engagement. A fitting tribute to the Bernsteins' dedication to the advancement of learning is the ink calligraphy by the Zen Buddhist monk Seigan Sōi. It transcribes an ancient exchange between a Zen teacher and a student seeking to understand Truth. The disciple asks, "Where is Mystic Peak?" The teacher refuses to answer. Only deeper contemplation will reveal that the mountain is the mind, and that the student already stands atop its summit.

INUIT ART | INUIT QAUJIMAJATUQANGIT

MELISSA FLAMAND '20

Former Native American Art Intern

JAMI POWELL

Curator of Indigenous Art

Inuit art reflects the significance of place and the dynamic, reciprocal relationships between Inuit, their environment, and the animal relations who sustain them. For millennia, Inuit have used steatite to create vessels and lamps and used walrus and other ivories to create objects of greater personal or cultural significance, such as amulets or hair combs. This creative expression, employed for both functional and spiritual purposes, predated European contact and settlers' arrival in Inuit Nunangat (the Inuit homelands in Canada). Within the last seventy years, the translation of these existing practices through the use of Euroamerican and Japanese printing techniques have made Inuit art an internationally recognized form while also maintaining Inuit ways of knowing and understanding the world.

BOTH SIDES OF THE LENS: PORTRAIT PHOTOGRAPHY

JOHN STOMBERG

Virginia Rice Kelsey 1961s Director

In portraiture, names are essential information. In fact, they thoroughly color our perception of the image—especially when fame is involved. This recognition factor lies behind the power of most of the portraits in this exhibition. Not only are the photographers behind the lens well known but their subjects in front of the lens are also all legendary artists, authors, performers, and thinkers.

Fame has always sold photographs. The business plan of early portraitists like Mathew Brady and James Wallace Black rested on selling reprints depicting famous individuals, "putting a face to a name" for profit. Advances in press photography at the beginning of the 20th century led to the modern phenomenon of appearance-based fame. However, this selection of portraits focuses on individuals known for what they did rather than how they looked. For this reason, this cohesive group of images largely eschews the glamour now ubiquitous in mass-media photography.



Mathew B. Brady,
Washington Irving,
about 1861, carte de
viste. Lent by Jane and
Raphael Bernstein.

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

SEPTEMBER

11 Sept, Saturday

10:00–10:45 pm

STORYTIME IN THE GALLERIES

Outdoor Sculpture

Explore outdoor sculpture in person on Dartmouth's campus! In this program, families listen to stories, look at art together, and engage in hands-on activities inspired by art. For children ages 4–5 and their adult companions. This event is weather dependent. Space is limited. Registration is online.

11 Sept, Saturday

1:00–3:00 pm

FAMILY WORKSHOP

From Chainsaws to Cranes

Explore outdoor sculpture in person on Dartmouth's campus! Together, families will learn how some sculptures were made using industrial tools and materials designed to withstand all kinds of weather. For children ages 6–9 and their adult companions. This event is weather dependent. Space is limited. Registration is online.

18 Sept, Saturday

1:00–4:00 pm

North Plaza, Russo Atrium, Hood galleries

FALL OPENING RECEPTION

A celebratory reintroduction to the museum featuring open galleries, button-making, raffles, and live music.

22 Sept, Wednesday

12:30–1:15 pm

GALLERY TALK

"Both Sides of the Lens: Portrait Photography"

John Stomberg, Virginia Rice Kelsey 1961s
Director

The portraits collected by Raph and Jane Bernstein represent meritorious artists on both sides of the lens, including photographers ranging from Matthew Brady to Annie Liebovitz and subjects such as Anaïs Nin and Albert Camus, Henri Matisse and Frida Kahlo, and Edgar Allen Poe and Alice Walker. This talk will consider the special balance of creative power required between a portraitist and their subject.

23 Sept, Thursday, 5:30–7:00 pm, in person

30 Sept, Thursday, 5:30–7:00 pm, online

ADULT WORKSHOP

Expressive Writing

This workshop (offered once in person and again online) fuses explorations of works of art with fun and meaningful expressive writing exercises. No writing experience required, just a willing pen and curious mind. Facilitated by Teaching Specialist Vivian Ladd, Hood Museum, and author Joni B. Cole, founder of the Writer's Center of White River Junction. Space is limited. Registration is online.



Thornton Dial, *Soul Train*, 2004, mixed media. Purchased through the Evelyn A. and William B. Jaffe 2015 Fund; 2021.11.3 © 2021 Estate of Thornton Dial/Artists Rights Society (ARS), New York

OCTOBER

13 Oct, Wednesday

12:30–1:30 pm

CONVERSATIONS AND CONNECTIONS

"So Many Ways to Be Human: Artist Anita Fields"

Join artist Anita Fields and Curator of Indigenous Art Jami Powell as they discuss the installation *So Many Ways to Be Human* and other works by Fields in the exhibition *Form and Relation: Contemporary Native Ceramics*.

14 Oct, Thursday

5:00–7:00 pm

HOOD AFTER 5

Welcome Back!

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.

20 Oct, Wednesday

4:00–4:45 pm

VIRTUAL SPACE FOR DIALOGUE GALLERY TALK

"Images of Disability"

Maeve McBride '20, Conroy Intern

Images of Disability examines how artists with and without disabilities have approached this subject. Including examples as far back as 1790, the exhibition encourages conversations about agency, labeling, and representation. Registration is online.

21 Oct, Thursday

8:00 pm

Russo Atrium

THIRD ANNUAL INDIGENOUS PEOPLE'S DAY FASHION SHOW

Dartmouth students only for in-person access
Public audience access via Facebook live stream

Join this celebration of Indigenous fashion, creativity, expression, and design. This program is co-sponsored by Native Americans at Dartmouth, Hokupa'a, the Native American Program, and the Hood Museum of Art.



NOVEMBER

22 Oct, Friday

5:00–6:00 pm

Gilman Auditorium LECTURE

“A Legacy for Learning: Traditional Japanese Art from the Bernstein Family Collection”

Melissa McCormick, Professor of Japanese
Art and Culture at Harvard University

This program will be live-captioned and
live-streamed. Check our website for details.

28 Oct, Thursday

12:30–1:30 pm

Northeast Gallery CONVERSATIONS AND CONNECTIONS

“Thornton Dial: The Tiger Cat”

Alexandra Thomas, Curatorial Research
Associate

John Stomberg, Virginia Rice Kelsey 1961s
Director

Join us for a discussion of the Hood
Museum’s three new expressive works
by pioneering African American artist
Thornton Dial.

3 Nov, Wednesday

12:30–1:00 pm

VIRTUAL SPOTLIGHT ON PUBLIC ART AT DARTMOUTH

Dartmouth Panels by Ellsworth Kelly

Join us for the newest segment of this
virtual series designed to celebrate public
art around campus. In it, we will explore
the vibrant painted aluminum *Dartmouth
Panels* (2012) by Ellsworth Kelly. After a
brief introduction to the panels, Hood
Museum Director John Stomberg will
moderate a live Q&A with Tricia Y. Paik,
Florence Finch Abbott Director, Mount
Holyoke College Art Museum.

11 Nov, Thursday

6:00–7:30 pm

MAKER NIGHT Drawing Lines

Taking inspiration from the exhibition *Drawing
Lines*, we will consider how artists employ
line to achieve expressive impact using a
range of styles and techniques. In the studio,
we will make art inspired by our gallery
exploration. This free workshop is open to
adults. Space is limited. Registration is online.

12 Nov, Friday

5:00–6:00 pm

Gilman Auditorium THE DR. ALLEN W. ROOT CONTEMPORARY ART DISTINGUISHED LECTURESHIP

“In Conversation with Julie Mehretu: An Artist’s Voice”

Julie Mehretu, artist

Ugochukwu-Smooth Nzewi, The Steven
and Lisa Tananbaum Curator, Department
of Painting and Sculpture, The Museum of
Modern Art

Marcelo Gleiser, Professor of Physics and
Astronomy, Appleton Professorship of Natural
Philosophy, and Director, Institute for Cross-
Disciplinary Engagement, Dartmouth

Students walk down the runway during the 2019
Dartmouth Indigenous Fashion Show in Russo Atrium.
Photo by Jami Powell.

SOULS GROWN DEEP AT THE HOOD MUSEUM

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director

This year, the Hood Museum of Art made a major acquisition of ten works of art from the Souls Grown Deep Foundation that dramatically expands the story of American art we tell by including several African American artists

from the southern United States. The acquisition encompasses paintings by Ronald Lockett, Mary T. Smith, Mose Tolliver, and Purvis Young; sculpture by Lonnie B. Holley and Bessie Harvey; a quilt by Louisiana Bendolph (from the renowned community of quilters in Gee's Bend, Alabama); and both paintings and a sculpture by Thornton Dial.

The Souls Grown Deep Foundation (S.G.D.F.) was founded by the art historian William Arnett in 2010. Arnett had by then spent decades creating a vast collection of art by African American artists in the American South whom he had become quite close to over the years. Near the end of his own life, he established the S.G.D.F. to both share these artists' work and see their communities receive some financial benefit from its sale. His idea was that the S.G.D.F. would serve to transfer the artworks out of his own holdings and into museum collections around the world. The S.G.D.F. earns some money on these transactions, then funnels it back into the communities where the artists live or lived through targeted grants. Now up and running for over a decade, the foundation has had a fundamental impact on museums in the United States (and has started working with institutions in Europe as well).

The name, Souls Grown Deep, comes from the 1921 Langston Hughes poem "The Negro Speaks of Rivers," which concludes: "My soul has grown deep like the rivers"—an apt allusion to the artists Arnett collected. Though different in the specifics of their work and approaches, these artists have



much in common, from their lived experiences growing up in the Jim Crow South to their immense creativity when it comes to translating found materials into their works. These works express dreams and fears, values and ideals, and they share profound observations about life. Operating without the benefit of a gallery or organized art market, most of these artists handled the promotion of their work on their own, often selling from their front yards to passersby.

Louisiana Bendolph (b. 1960) grew up in Gee's Bend, Alabama, a small community isolated from much of the world by virtue of its remote location, surrounded on three sides by a major river. The residents are mostly descended from enslaved Africans brought to this country in the 18th and 19th centuries. Her childhood was spent growing vegetables and cotton on the family farm. As she explains, she could only attend school on days when it was too rainy to work outside. Most other days, she and her siblings could see from their cotton fields the bus filled with children on its way to the schoolhouse without them.

Lonnie Holley, *Tying Up the Rock*, 1994, rock and metal. Purchased through the Evelyn A. and William B. Jaffe 2015 Fund; 2021.11.6. © 2021 Lonnie Holley / Artists Rights Society (ARS), New York

Quilting was a skill and passion that passed from one generation to the next in Gee's Bend. In the early years, quilts were an efficient way to use scraps of leftover material that were too small for making clothes. Bendolph describes it as one of the only "fun" activities of her youth, but one she gave up for many years when the need for more quilts in the house subsided. Her return to the practice was inspired by an opportunity to be part of the first museum exhibition of quilts made in her community (Houston Museum of Fine Arts, 2002). Her work was not only on the wall but in the book that documented the show, and it was a revelation to her to think of these humble objects as art. She describes being immediately inspired to return to quilting, making her first drawings for future quilts on the bus ride home. The quilt now in the Hood Museum collection was made the following year. These days, she shops for her materials specifically to make her quilts, which she has come to accept as art just as she has accepted herself as an artist.

Bessie Harvey (1929–1994) approached her artwork from a place of deeply felt Christianity. One of ten children raised by a single mother, and herself a single mother of eleven, she said that she found the strength to carry on through her faith. Her special connection to the beings she finds in nature started with her childhood wanderings alone in the forest, and the wonder she felt there. Her awe crystallized into piety as she grew up, and her piety in turn shaped her artistic practice. She explained that God created all the figures she made, and her role was to discover these creatures and bring them to life. "God is the artist in my work," she explained, "nature and insects, they shape the work for me, because they belong to God." Her process involved searching the wooded rural environment near her home in Alcoa, Tennessee, for the forms held fast in root clusters, branches, and other natural objects. Her contribution—an extension of God's will for her—was to bring out these beings, to give them life. In *Seat in the Kingdom* (1987), we can see a widely varying group of souls enjoying the afterlife. Each one retains a strong resemblance to its original form, but each has also been altered by the artist to reveal its essence.

Christian faith informs many of the works in the Souls Grown Deep collection. Thornton Dial (1928–2016), whose work *Heaven and Hell on Earth* is illustrated on the front cover, returned to the theme throughout his life. In this painting, one in an extended series on this topic, he divides his world quite obviously left to right. Darker colors dominate the left side, while rich pastels of blue

and yellow set the tone on the right. For Dial, the painting depicts the ever-present conflict between heaven and hell, but which side is which remains unclear. Before we jump to the conclusion that the left leans toward hell, note that opportunities abound there, as indicated by the small objects found among the twisted detritus of industrialized city life. On the other hand, peace and tranquility seem to have been associated with the colorful area, but there are not many references to work and productivity. On this question, Dial once remarked: "They're always together. We're living in both all the time."

Dial's art began as a part-time passion, but after he lost his job at the Pullman-Standard Plant (a onetime manufacturer of train cars) in the early 1980s, he turned his attention to a full-time art practice. His style merged the expressive use of found objects (as was common for artists in his circle) with a concern for large-scale social issues such as homelessness, war, and the omnipresent racism that impacted his life in Alabama. Dial would ultimately experience significant success for his art, living to see a retrospective of his work that traveled to several major museums between 2011 and 2013.

As a celebration of these acquisitions, the Hood Museum will share a small, focused exhibition on the work of Thornton Dial. He is the only artist in the Souls Grown Deep acquisition to be represented by multiple works. The exhibition will act as an introduction for our audiences to this amazingly rich area of American modern art and as a welcome for the works to their new home in our collection.

Thornton Dial: The Tiger Cat was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Cissy Patterson Fund and the William B. Jaffe Memorial Fund. **H**

Ronald Lockett, *Smoke-Filled Sky (You Can Burn a Man's House but Not His Dreams)*, 1990, charred wood, industrial sealing compound, paint on wood. Purchased through the Evelyn A. and William B. Jaffe 2015 Fund; 2021.11.7. © 2021 Estate of Ronald Lockett / Artists Rights Society (ARS), New York



MELLON GRANT PROGRESS REPORT: ADVANCING PATHWAYS FOR LONG-TERM COLLABORATION

MELLON PROJECT TEAM



With a collection of approximately 4,000 works created by Indigenous peoples across North America, the Hood Museum of Art has a deep relationship to Native Americans. This relationship begins with the founding of Dartmouth College on what was and continues to be Abenaki homelands. Thanks to Samson Occom (Mohegan), a minister who raised money for the college's founding, Dartmouth was established in 1769 "for the education and instruction of Youth of the Indian Tribes in this Land."¹ Despite its original mission, the College did not recommit to Native America until two hundred years later. Since then, Native American Studies, the

Admissions Office, and the Native American Program have worked toward Indigenous education.²

Building upon this history, the Hood Museum of Art and Dartmouth College Library are developing cross-institutional relationships around the Indigenous collections and their descendent communities through the "Advancing Pathways for Long-Term Collaboration" grant from the Mellon Foundation. The grant has five objectives: (1) to develop long-term collaborative ventures and processes between the two institutions; (2) to develop and deepen new and ongoing relationships with leaders within Native American and Native Arctic communities; (3) to partner with Native American, Arctic, and Indigenous communities to identify and develop resources and methods for managing, describing, cataloguing, and teaching with collections related to their communities in respectful, relevant, and inclusive ways; (4) to create, organize, and facilitate workshops and the Teaching with Cultural Heritage Materials Colloquia; and (5) to review, assess, and coordinate current technical systems and workflows. We as the project team position this work, and its concomitant commitment to Indigenous knowledges and cultural heritage, within a framework of respect, relationships, research, and reciprocity. These four principles, set forth by the inspiring scholarship of Heather Ahtone PhD (Choctaw Nation/Chickasaw), are cyclical, and this work seeks to build upon them now, often, and always.

Beginning with *respect*, we acknowledge that we are here as visitors to Ndakinna (Abenaki lands) and are committed to teaching and learning from different cultures, epistemologies, and paradigms. Our work is rooted in the understanding that while library and museum staff members have important areas of expertise, we are not the true owners of

1. "Dartmouth College Charter," <https://www.dartmouth.edu/~library/rauner/dartmouth/dc-charter.html>, accessed May 11, 2021.

2. For more on the history of Dartmouth's relationship with Native Americans, see Colin Calloway, "A School in the Heart of Indian Country," in *Native American Art at Dartmouth: Highlights from the Hood Museum of Art* (Hanover, NH: Hood Museum of Art, Dartmouth; Lebanon, NH: University Press of New England, 2011).

these Indigenous materials. Rather, we are stewards of this cultural heritage and must therefore prioritize Indigenous communities and knowledges in the ways in which we care for these relations. We build respect for Indigenous ways of knowing into our internal processes and technological infrastructure at every level in the interests of developing an overall technical system that will allow Native scholars and descendant communities to both have access to and guide us on how we share their relations and cultural heritage.

As stewards of Indigenous collections at the Dartmouth Library and Hood Museum of Art, we must build *relationships* not only between these institutions but also with descendant communities. For example, the museum cares for a powerful and representative collection of historic art from the northwest cultural region. Through a virtual collections visit in the Bernstein Center for Object Study in March 2021, members of the Hood staff began cultivating a partnership with the Sealaska Heritage Institute (SHI), a Juneau-based organization that perpetuates and enhances Tlingit, Haida, and Tsimshian cultures of Southeast Alaska. Our ongoing work with SHI aims to create digital access to the collection, share objects through long-term loans, and update our cataloguing systems to reflect Indigenous interpretations. This mutually beneficial and culturally relevant partnership will serve as a model as we build and sustain relationships with other Indigenous communities and look toward shared governance structures for relevant collections within the library and museum.

An integral part of these relationships, on both sides, is the principle of *research*. Personally, we have been steeped in learning everything from the overarching history of Native nations and their relationships to US and Canadian settler policy to the specificity of these nations in their language, teaching, and cultural practices. During the global health crisis and given its subsequent travel restrictions, we took the opportunity to look inward and research Dartmouth's collections as well as the possibilities and problems embedded within them. Research efforts in the Gordon Day Papers at the Rauner Special Collections Library, for example, have revealed key linkages between Abenaki objects in the museum's collections and information about their makers at the library.

Another important part of this work has been the evaluation of existing open-source software that has successfully connected descendant communities with their cultural heritage at institutions of higher education, allowing communities to govern how their cultural heritage is preserved and presented to the public. Through this work, we will learn best practices, build larger networks of technology that create respectful and

inclusive public and private access, find innovative ways to integrate functionality into our own internal platforms for use by our Indigenous partners, and better connect our collections. Ultimately, this will enable Indigenous and non-Indigenous researchers, faculty, students, and the public to better understand the relationships between objects across institutional collections at Dartmouth.

Of course, respect for, relationships with, and research in Indigenous collections is insufficient without an institutional commitment to *reciprocity*. This is why this Hood Museum and Dartmouth Library collaboration seeks to redistribute resources toward descendant communities. Each of our Indigenous advisors to the project are given honoraria for their time and expertise. Another example of this practice can be found in the "Respecting Our Relations" workshop held last May for library and museum staff participants. Led by Melissa Tantaquidgeon Zobel and Madeleine Hutchins, this workshop demonstrated this reciprocity in the form of honoraria for our Mohegan presenters, the purchase of food gifts from Shinnecock and Passamaquoddy businesses, and the paid use of Indigenous scholarship and radio dramas. Beyond budget items, we also know that giving authority to Indigenous knowledge keepers means we learn how to better care for their materials.

As we continue growing in our work together across the museum and the library with the guidance of Indigenous scholars and partners, faculty, students, staff, alumni, and surrounding communities, we are hopeful that the respect, research, relationships, and reciprocity we endeavor to build will begin a process of healing while generating future opportunities for learning and teaching. **H**

Hood staff working in the Bernstein Center for Object Study during the Sealaska Heritage Institute collections visit on March 8, 2021. Photo by Jami Powell.



ENGAGEMENT

ON CAMPUS: TINY (BUT MIGHTY!)

Around this time last year, in the fall of 2020, we received some heartening news from the College. Six months after the pandemic closed our doors to visitors, we got approval to host small groups of Dartmouth students for class visits and extracurricular tours in the galleries and in the Bernstein Center for Object Study (BCOS). We were thrilled!

In addition to engaging with classes virtually by livestreaming from BCOS or simply teaching remotely using images from our collection, we could now have students come in very small groups to learn from works of art in person. We welcomed in courses from the Art History, Studio Art, Native American Studies, English, and Spanish Departments, to name but a few.

Professor Doug Moody's Latino Studies students, who were creating a mural for Dartmouth's organic farm as a class project, toured the museum in person early in the spring to gain inspiration and perspective. They looked at work by artists including Jaune Quick-to-See Smith, Enrique Chagoya, and Paul Sample while considering the different ways that artists depict landscape and culture.

Students in Professor Andrew McCann's freshman seminar *Tales of the Avant-Garde* made two visits to the museum. In small groups of two to three, they studied art objects from the twentieth century in BCOS. During the first visit, they looked at art from a variety of movements, including Dadaism, Cubism, and Expressionism, as well as a can of honey and a jar of grease from artist Joseph Beuys's *Honey Pump*. In the second visit, they focused on Fluxus work and photography that emphasized themes of violence, sexuality, and the body, drawing parallels with the texts that they had been reading in this English



class. One session of each visit was livestreamed for students who were unable to be on campus.

Alongside this curricular engagement, our campus engagement and visitor services departments teamed up to start offering Tiny Tours and Tiny Visits. These tours and visits of seven students or fewer allowed an intimate look at museum exhibitions installed during the closure. Special tours even highlighted specific exhibitions, such as the *A Space for Dialogue* installations *The Soul Has Bandaged Moments* and *The Butt of the Joke: Humor and The Human Body*, which were curated by Kensington Cochran '20 and Grace Hanselman '20, respectively, during their senior internships.

To keep up with demand over the course of the year, we began offering as many as ten tours and visits per week, even adding Thursday evening and Saturday afternoon to the schedule. Ultimately, we ran almost 200 extracurricular tours and visits for undergraduate and graduate students.

Though we appeared quiet from the outside, students were still actively engaging with our collections throughout the year. And now, a year later, good news once again—we can finally swing our doors wide open to everyone. **H**

Dartmouth students explore the galleries during a Tiny Tour. Photos by Eli Burakian '00.



NEW APPOINTMENTS

Over the summer, during the complex transition back to “business as usual,” the Hood Museum of Art welcomed two new staff members. As we took to the task of defining our new norm, we embraced fresh perspectives from these individuals.



Andrew Gabrysiak joined the staff in May 2021 as the lead preparator. Andy has ten years of experience in art handling and exhibition preparation, most recently at the North Carolina Museum of Art, where he gained in-depth experience in exhibition design and fabrication, as well as collections management and

preventive conservation. Andy contributes to the planning, design, preparation, and installation of exhibitions and supervises the preparation staff. He holds a B.F.A. from the College for Creative Studies, Detroit.



Elizabeth (Beth) Rice Mattison joined the staff in July 2021 as the Andrew W. Mellon Assistant Curator of Academic Programming, where she serves as the liaison to Dartmouth faculty and facilitates the integration of the museum’s collection with the College’s curriculum. As an experienced art

historian, she’s committed to engaging diverse audiences with objects to elicit critical thinking and foster transformative encounters with art. In 2020, Beth completed her Ph.D. in art history at the University of Toronto; she also holds an M.A. and B.A. in the history of art from Yale University. She has held positions at several institutions, including the Centre for Renaissance and Reformation Studies, Victoria University in the University of Toronto; the Musée du Louvre; the John and Mable Ringling Museum of Art; and the Yale University Art Gallery.

James Nachtwey Archives Fellow Dana Kerdesky works with the archive.

MEANWHILE AT THE MUSEUM

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

BUILDING EMPATHY INTO THE ARCHIVE

DANA KERDESKY

James Nachtwey Archives Fellow

In 2016, the Hood Museum of Art acquired the complete archive of award-winning photojournalist and war photographer James Nachtwey ’70. The James Nachtwey collection documents over 40 years of war, violence, genocide, famine, health crises, and environmental disaster around the world, captured in various photographic formats and collected over the course of Nachtwey’s career. In the spring of 2020, I was hired by the museum to process the Nachtwey collection and build an archival program around it, which requires confronting complex issues of cultural sensitivity and empathy. In order to process the collection from a framework grounded in human rights, empathy, and inclusion, I must challenge traditional archival theory and practice, examine current interdisciplinary research and approaches to social justice, and develop methods to integrate into daily practice.

The James Nachtwey collection is made up of more than 500,000 images, including 330,000 photographic negatives, 170,000 digital image files, 7,200 exhibition-quality prints, 2,000 large-format works, 25,500 small-scale prints and 12,500 contact sheets and depicts subjects such as the Rwandan genocide, the Somali famine, the Bosnian war, the IRA hunger strikes, the AIDS crisis in sub-Saharan Africa, and conflicts in Chechnya, Iraq, Afghanistan, Palestine, and the September 11, 2001 attacks on New York. The images in the Nachtwey archive not only document Nachtwey’s career as a photojournalist and war photographer but depict moments in the histories and experiences of the individuals and communities on the other side of the camera.

You can continue reading this blog post on the Hood Museum’s website or by following Meanwhile at the Museum online. H



HOOD MUSEUM OF ART
Dartmouth College
6 East Wheelock Street
Hanover, New Hampshire 03755

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