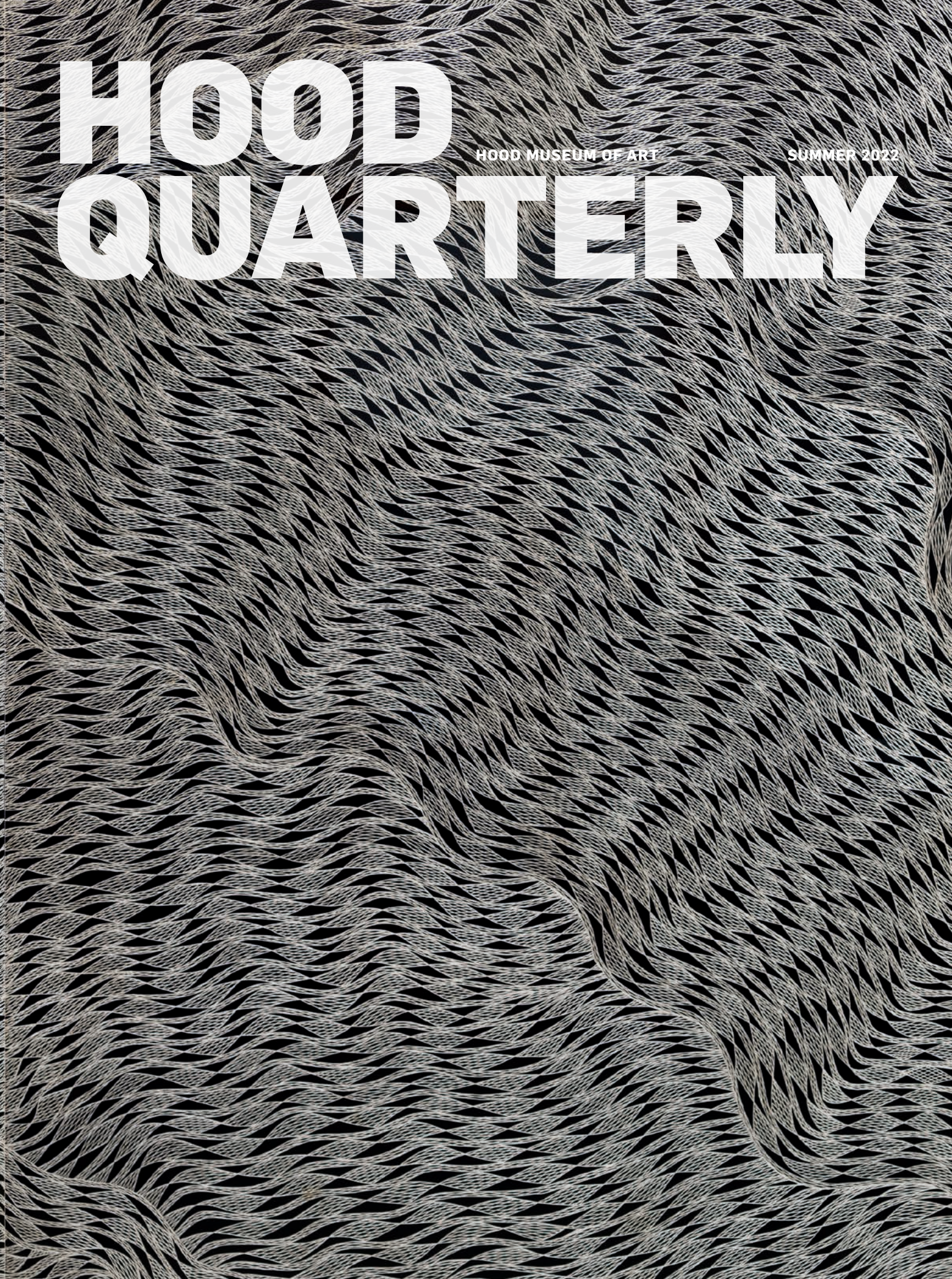


# HOOD QUARTERLY

HOOD MUSEUM OF ART

SUMMER 2022





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**HOOD  
QUARTERLY**  
Summer 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](http://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](http://hoodmuseum.dartmouth.edu)

All object and installation photography by Jeffrey  
Nintzel, unless otherwise noted.

(cover, front and back) Gunybi Ganambarr, *Buyku*,  
1973 (detail), etched aluminum composite panel.  
Purchased through the Mrs. Harvey P. Hood W'18  
Fund; 2021.26ab. © Gunybi Ganambarr. See p. 7 for  
more information.

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

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



# DIRECTOR'S LETTER

## BALANCE

The Hood Museum of Art, like many art museums around the world, is wrestling with how best to achieve diversity, equity, accessibility, and inclusion in the galleries. In previous letters, I've addressed the ways these goals can inform our relationships with the various communities visiting the galleries and the museum staff whose work makes our displays and programs possible. Now, I want to recognize that the changes in what we exhibit also reflect an evolving value system and to note that we need to strive for balance, even in a corrective moment.

Museum work is not a zero-sum enterprise, or at least it does not need to be. We at the Hood Museum are trying to avoid the dilemma of what to have on permanent display—which carries the weight of making a seemingly definitive statement about art and history—by avoiding permanence altogether. Anyone following the Hood closely will recognize the frequency with which we change our galleries. This work keeps our staff busy researching new stories and configurations that include a wider selection of the collection. It also disrupts several traditional conceptions of what deserves to be displayed and how.

Some of our visitors have shared with me their discomfort with these recent and ongoing changes to our galleries. I understand that completely. For many years, decades, or even centuries, in some cases, art museums have been bastions for absolutes. There was a clear sense of good and bad, important and unimportant, canonical and secondary. This created an air of exclusivity in art museums. Only certain works, defined in a particular way and identified by a select few, were deemed appropriate for the halls of art museums.

It is clear now that this approach is far too limited; that the "art world" was but one story of millions in the world of art; that we should make room for other stories; and that these amazing, rewarding, creative, and moving stories, different though they may be, have inherent value.

Most of us can acknowledge a long-established hegemony in European and American art museums of a carefully constructed art history that steered from the ancient Middle East through Greece and Rome, Europe, and into the United States—ever westward the course of artistic empire (usually with an outpost for the arts of Asia).

Over the last several decades, curators and art historians around the world have worked to expand, rearrange, and question this narrative. The conundrum for museums has been how to tell a story that moves erratically and sporadically, that has no singular unifying strand, that lacks a clear beginning, middle, and end—never mind a center and a periphery. The resulting tales are episodic, inconclusive, and meandering but also richer, more interesting, more varied, and significantly more diverse and inclusive. This new museum practice provides microbursts of clarity rather than positing an impossible overarching and unified story. The challenge, though, is balance.

We cannot allow our art museums to simply replace old exclusivities or traditional monopolies with new ones. Our task is to find and present objects that tell as many stories as possible, showing each artwork in a manner that allows it to appear as its best self, in a meaningful context and in the presence of other works of art that enliven its interpretation. The goal has to be inclusivity and generosity even in the midst of this necessary correction of how art history and art museums are conceived.

**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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**Tala Wilson**, Visitor Services Manager  
**Jayde Xu**, Board of Advisors Mutual Learning Fellow

## VISIT NOW

### OPENING THIS FALL

ON VIEW SEPT. 3–DEC. 4, 2022

#### **MADAYIN: EIGHT DECADES OF ABORIGINAL AUSTRALIAN BARK PAINTING FROM YIRRKALA**

One of the most powerful painting movements of our time has emerged in a remote corner of Australia. *Madayin: Waltjari ga Waltjariybuu Yolngu Minytji Yirrkalawuy | Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, the first major exhibition of Aboriginal bark paintings to tour the United States, presents one of Australia's most unique contributions to global contemporary art. The exhibition comprises more than 90 paintings, produced over 80 years, from the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia and other major museums. Organized by Kluge-Ruhe in partnership with the Buku-Larrngay Mulka Centre, *Madayin* debuts at the Hood Museum of Art before embarking on a two-year nationwide tour. Accompanied by a 352-page bilingual catalogue (in Yolngu Matha and English).

ON VIEW SEPT. 24, 2022–MARCH 19, 2023

#### **PARK DAE SUNG: INK REIMAGINED**

*Ink Reimagined* is a groundbreaking solo exhibition of contemporary Korean ink painter Park Dae Sung's works. Park, who lost an arm during the tumultuous pre-Korean War period, is a self-taught artist who saw nature as his teacher and thus traveled widely, finding inspiration in China, Taiwan, New York City, and the mountains of North Korea. Featuring paintings of enormous scale and refined technique, Park's ongoing contemplation of ancient landscapes and objects asks the viewer to rethink modernity via tradition and gain a fresh appreciation for the diversity of styles—from dramatic to meditative to bursting with movement—possible through ink and brush.



Exploring the Hood Museum of Art's first-floor galleries. Photo by Lars Blackmore.

## ENDING SOON

ON VIEW THROUGH JULY 16, 2022

#### **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*.

ON VIEW THROUGH JULY 23, 2022

#### **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.

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.

ON VIEW THROUGH SEPT. 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.

ON VIEW THROUGH SEPT. 3, 2022

#### **DRAWING LINES**

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.

ON VIEW JUNE 25–AUG. 20, 2022

#### **A SPACE FOR DIALOGUE: COLORING THE WESTERN CANON**

*Coloring the Western Canon* examines how our relationship to color has largely been shaped by Eurocentric concepts of art. By navigating the various ways nonwhite artists use color to explore their cultural identities, this exhibition challenges the boundaries of our whitewashed Western canon and asks us to reconsider how we think about color.



# AN EXPANDING LEGACY: THE HOOD MUSEUM OF ART'S INVOLVEMENT WITH INDIGENOUS AUSTRALIAN ART

JOHN R. STOMBERG  
Virginia Rice Kelsey 1961s Director



**A**s the Hood Museum of Art, Dartmouth, approaches the twentieth anniversary (2024) of its commitment to the art and culture of Aboriginal Australians, a collaboration with the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia on *Madayin: Waltjan ga Waltjanbuy Yolŋu Miny'tji Yirrkalawuy | Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, on view Sept. 3–Dec. 4, 2022, could not be more apt. In addition to our past work together, the two institutions share similar origin stories. John W. Kluge (1914–2010), who amassed the eponymously named collection at UVA, became enthralled with Aboriginal art when he attended the 1988 exhibition *Dreamings: The Art of Aboriginal Australia* at the Asia Society Galleries in New York City. It was at that very exhibition that Will Owen (1952–2015) and Harvey M. Wagner (1931–2017) were also introduced to this art. The encounter was destiny for all three, with Kluge forming the core collection now at Kluge-Ruhe and Owen and Wagner creating the collection of Aboriginal paintings, photographs, and sculpture that would eventually come to Dartmouth.

For the Hood Museum's part, the story of contemporary Aboriginal Australian art began in earnest in 2004 with a relatively humble exhibition that nonetheless had an outsized impact on the museum and its future. *Dreaming of Country: Painting, Place, and People in Australia* was curated by Barbara Thompson, the museum's curator of African, Oceanic, and Native American collections at that time. The exhibition featured eleven contemporary paintings depicting stories from the Dreaming. As Thompson wrote, "In these abstract works, desert artists evoke the connection between land and visual narrative in order to convey and preserve cultural heritage, identity, and knowledge despite two hundred years of oppressive settler governance and alienation from their homelands." These ideas were incendiary in a good way. The show allowed our audiences a firsthand experience of a major modern art movement relatively unknown in the United States and set the stage for future projects.

The following year (2005), Brian Kennedy became the director of the Hood Museum. Formerly the director of the National Gallery of Australia, Kennedy brought with him a passion for the art of Australia's Aboriginal artists. He worked together with the National Museum of Women Artists in Washington, DC, to organize the 2006 exhibition *Dreaming Their Way: Australian Aboriginal*

(left) *Dreaming of Country: Painting, Place, and People in Australia*, March 6–August 29, 2004.

(right) *Dreaming Their Way: Australian Aboriginal Women Painters*, October 7–December 10, 2006.



*Women Artists*, with significant loans and scholarly input from Margo Smith at Kluge-Ruhe. Featuring both canvases and bark paintings by thirty-three female artists from across the Australian continent, the exhibition focused on the Aboriginal relationship to the land, understanding of the world, and sense of obligation to the culture.

Over the subsequent years, Kennedy would work with Owen and Wagner to secure plans for a future rife with collaborative projects centered on their ever-growing holdings. Owen and Wagner began giving works from their collection to the Hood in 2009. They also began working with curator Stephen Gilchrist on the project that would become *Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art*. This



extraordinary exhibition, which opened in 2012, formally marked Owen and Wagner's intention to leave their collection in its entirety to the Hood Museum of Art. The show included over one hundred works of contemporary Aboriginal art from outback communities and major



metropolitan centers spanning five decades of creative activity.

With Wagner's death in 2017 (Owen had predeceased him in 2015), the remainder of the collection came to Dartmouth. In total, they had collected 882 works of Aboriginal Australian art, both rural and urban in origin and in a multitude of media. When the Hood Museum reopened in 2019 after nearly three years of renovation and expansion, one of its inaugural gallery installations was *A World of Relations*, an exhibition curated by Kluge-Ruhe curator Henry Skerrett and drawn entirely from the Owen and Wagner Collection. In 2020, in turn, the museum devoted its entrance gallery to *Shifting the Lens: Contemporary Indigenous Australian Photography*.

When the opportunity came our way to work together again with Smith, Skerrett, and the collections of Kluge-Ruhe, there was no hesitation. The Hood Museum of Art is proud and excited to collaborate on *Maḍayin*. Extending knowledge about, and familiarity with, this amazing form of creative practice holds an essential place in the Hood Museum's identity. **H**

(left) *Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Art* at the Hood Museum of Art, September 15, 2012–March 10, 2013.

(top) *Shifting the Lens: Contemporary Indigenous Australian Photography*, February 15–March 13, 2020.

(bottom) *A World of Relations*, January 26–December 8, 2019.





The Hood Museum of Art continues to provide both in-person and virtual programming throughout the summer. Join us for discussions with scholars, contribute to important conversations on current issues, and take a look at works in the collection. We can't wait to see you in the galleries!

## 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.

**June 25, Saturday, 2:00–3:00 pm**

**July 30, Saturday, 2:00–3:00 pm**

**August 24, Wednesday, 12:30–1:30 pm**

## JUNE

**24 June, Friday**

**12:00–7:00 pm**

### Russo Atrium MAKER DROP-IN

Give yourself a break with a self-guided crafting activity in the atrium. Materials provided. No experience necessary. Drop by anytime between 12 and 7 pm.

## JULY

**8 July, Friday**

**3:30–4:15 pm**

### Gutman Gallery A SPACE FOR DIALOGUE

#### *Coloring the Western Canon*

Chloe Jung '23, Class of 1954 Intern

This exhibition examines our relationship to color as it has been shaped largely by Eurocentric concepts of art. By navigating the various ways that nonwhite artists use color to explore their cultural identities, this exhibition challenges the boundaries of our whitewashed Western canon and asks us to reconsider how we think about color. Also livestreaming on the museum's Facebook page.

(left) Visitors explore Courtney M. Leonard's *BREACH/Logbook 20: NEBULOUS* on view through July 23, 2022. Photo by Lars Blackmore.

(right) Students examine Perugino's *Virgin and Child with Saints* altarpiece, which is featured in the upcoming *Conversations and Connections* event on July 20. Photo by Lars Blackmore.







## AUGUST

**3 August, Wednesday**

**12:30–1:30 pm**

### **Class of 1967 Gallery CONVERSATIONS AND CONNECTIONS**

#### **“Culture and Conflict in Central America”**

Join Assistant Professor Jorge Cuéllar and Hood Mutual Learning Fellow Beatriz Martinez as they discuss the teaching exhibition *Bolas de Fuego: Culture and Conflict in Central America*.

**20 July, Wednesday**

**12:30–1:30 pm**

### **Harrington Gallery CONVERSATIONS AND CONNECTIONS**

#### **“Re-framing an Italian Altarpiece”**

Conversations and Connections, with a twist! Join Ashley Offill, associate curator of collections, as she brings collection objects out from storage and considers them in dialogue with Perugino's *Virgin and Child with Saints* altarpiece.

**28 July, Thursday**

**6:00–7:30 pm**

### **ARTS ENCOUNTER: DANCE THEATER OF HARLEM**

The Hopkins Center and the Dance Theater of Harlem, now in their third summer of residency with the HOP, partner with the Hood Museum of Art for an artistic encounter between visual artists and dancers inspired by the Hood Museum's *Drawing Lines* exhibition. See our website for details.

**19 August, Friday**

**12:00–7:00 pm**

### **Russo Atrium MAKER DROP-IN**

Give yourself a break with a self-guided crafting activity in the atrium. Materials provided. No experience necessary. Drop by anytime between 12 and 7 pm.

## **Gunybi Ganambarr, *Buyku*, 1973**

Commissioned by the Hood Museum of Art to complement the fall exhibition *Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, this diptych was created by Yolŋu artist Gunybi Ganambarr. Ganambarr used a Dremel tool to etch this complex design onto aluminum panels; it depicts a sacred expanse of water near the artist's home in Gängä. While the rule within the community is “to depict the land, you must use the land” (that is, bark and natural pigments), Ganambarr received permission from Yolŋu elders to use construction materials and other debris dumped along roadsides and elsewhere in Yirrkala. Ganambarr has since expanded this body of work, substituting aluminum panels for organic materials and thereby transforming the centuries-old practice of Yolŋu bark painting, both materially and conceptually, to incorporate a crucial dialogue on Aboriginal land rights and the construction and mining industries' impact on the Yolŋu. *Buyku* will be on view in the Hood Museum's vitrine window from June 18 through December 4, 2022.



# DELVING DEEP: RECENT INVESTIGATIONS INTO THE COLLECTION

ASHLEY OFFILL  
Associate Curator of Collections



In many ways, being a collections curator is like being a detective. A key part of my work as the recently hired associate curator of collections at the Hood Museum of Art involves the big picture of the museum's collection: supporting its strengths as well as identifying areas for further research by staff at the Hood, faculty at Dartmouth, and external collaborators; activating works of art that have been in storage, through both teaching and exhibitions; and assessing needs related to conservation and collections care and developing plans to facilitate the safety and use of the collection in conversation with our registrars and preparators. In the day to day, I serve as a conduit between the objects in the collection and the people who engage with them.

Here, I want to share two case studies that explore how focused work with objects in the collection contributes to ongoing discovery and engagement. A recent mystery involves an

etching in the Hood Museum's collection titled *Temporale a Fregene* (*Thunderstorm in Fregene*). Fregene is a small town near Rome, and the print is attributed to an artist named Giorgio Sforza. However, this print was brought to my attention because a coworker could not find any trace of an artist named Giorgio Sforza and thought that I might have more luck, given my background in Italian art.

I began my search with the print itself, looking at characteristics of the style as well as the information written in pencil on the sheet, which reads "Prova d'artista" (artist's proof) at the bottom left, "Temporale a Fregene" at center, and bears a loopy signature at bottom right. Next, I turned to the records kept at the museum, both in our digital database and our paper files. Unfortunately, information from both sources was limited, and while I could decipher "Sforza" in the signature if I looked for it, there were no records of where the first name "Giorgio" came from.

Hood Museum staff members examine the *Hunting Scene* tapestry, about 1557, in the Bernstein Center for Object Study. Photo by Isadora Italia.



I made use of the Getty's Union List of Artist Names to search for Sforza and many other possible names I deciphered within the signature. With no luck there, I conducted a broad examination of Italian printmakers in the mid-twentieth century, hoping to find a visual comparison, which was also unsuccessful. While it can be hard to leave a mystery unsolved, at times the best thing to do is step away and come back with fresh eyes. In a collection of over 65,000 works of art, however, there is always something else to investigate.

While reference photographs are a valuable tool, many things can only be gauged through physically examining a work of art. In February, I worked with Elizabeth Rice Mattison and Lauren Silverson to bring a sixteenth-century Flemish tapestry out from storage. The tapestry was likely produced in a workshop in Oudenaarde, a town in present-day Belgium particularly known for its production of verdure, tapestries with lush landscapes rendered in vivid greens and blues. While tapestries were an expensive luxury object in Europe during the medieval, Renaissance, and Baroque periods, their popularity waned in the modern era, which may be part of the reason why this tapestry, simply titled *Hunting Scene*, had been unviewed and unexhibited since 1979.

When we unrolled the tapestry, we inspected the condition of the textile, looking for any damage the weaving may have sustained in its centuries-long life, such as holes or tears, fading

from light exposure, or insect activity.

Maneuvering the heavy, rolled tapestry was a challenge, but there was a sense of anticipation as we revealed the woven woolen surface that had been covered for decades. The tapestry was in wonderful condition and, struck by the impact of the tableau unfolding in the Bernstein Center for Object Study, I quickly sent an email inviting museum staff to share in the moment. More than half of the on-site staff were able to closely engage with the tapestry. Facilitating transformative encounters with works of art, like this one, is at the core of the Hood's mission, and as staff we enjoy and learn from objects in the collection alongside our audiences.

Exciting discoveries are ongoing at the Hood Museum. As I edited this essay, I ran one last internet query that revitalized the search for Giorgio Sforza: it appears that an artist by that name participated in the 3rd International Exhibition of Graphic Arts in Ljubljana, Slovenia, in 1959. Knowledge of the artist can increase our understanding of the context of the print, allowing the museum to use it more broadly in teaching and exhibitions, so research on Sforza and his print continues.

Collaboration is key at the Hood Museum of Art. Do you know anything about the print highlighted in this article or other objects in the collection? Feel free to contact [Hood.Collections@dartmouth.edu](mailto:Hood.Collections@dartmouth.edu) as we continue to investigate and care for the works of art entrusted to the Hood Museum. **H**



Giorgio Sforza,  
*Temporale a Fregene*  
(*Thunderstorm in Fregene*), 1969, color  
etching on wove paper.  
Purchased through the  
Phyllis and Bertram  
Geller 1937 Memorial  
Fund; PR.963.137. Photo  
by Matthew Zayatz.



**HOOD MUSEUM OF ART**

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# HOOD

HOOD QUARTERLY SUMMER 2022