



# HOOD QUARTERLY

HOOD MUSEUM OF ART

SPRING-SUMMER 2019

THE SPRING SYMPOSIUM  
ART, ARTISTS,  
AND THE MUSEUM:  
A CONVERSATION

NEW ACQUISITIONS  
JULIE MEHRETU  
ALFRED STIEGLITZ



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## INTRODUCING THE DIRECTOR'S CIRCLE

### VISIT US

6 East Wheelock Street, Hanover, NH,  
on the south side of the Dartmouth Green  
Online at  
[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–Sunday  
11:00 am–5:00 pm

Closed Monday and Tuesday

### Guided Group Tours

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

Assistive listening devices are available for  
all events. The museum, including the  
Gilman Auditorium, is wheelchair accessible.

### Admission and Parking

There is no admission charge for entrance to  
the museum. Metered public parking is available  
in front of the museum on Wheelock Street,  
and behind the museum on Lebanon Street.  
An all-day public parking garage is located at  
7 Lebanon Street.

### Follow the Hood



**HOOD  
MUSEUM  
OF ART**

Dartmouth College  
6 East Wheelock Street  
Hanover, New Hampshire 03755  
603.646.2808  
[hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu)

(cover) Julie Mehretu, *Iridium over Aleppo* (detail),  
2018, ink and acrylic on linen. Purchased through a gift  
from Evelyn A. and William B. Jaffe, Class of 1964H,  
by exchange; 2018.13. Photo by Tom Powel Imaging.  
© Julie Mehretu

(right) Looking out over the Dartmouth Green from the  
Engles Gallery. Photo by Alison Palizzolo.

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

(back cover) The Hood Museum of Art. Photo by Robert Gill.



# DIRECTOR'S LETTER

## THE POWER OF DIALOGUE



Curators are forever saying things like “there’s a strong dialogue between these works of art,” or “these really speak to one another.” We’re not crazy. It’s just a terrific metaphor for the way some works of art resonate visually or thematically. The biggest challenge of installing collections galleries comes from trying to embrace and enhance these relationships. We take works of art made by individuals who may or may not have had any relationship with one another. We organize art in ways that are mutually beneficial to the objects themselves as well as to the theme of the gallery. Each artwork shines independently but also gains from the proximity of neighbors whose look, feel, and subject enhance the nuance and complexity of the viewing experience.

The Hood, like most museums, collects with these potential relationships in mind. Each new acquisition adds multiple dimensions to the stories we tell in the galleries. It is a bit like planning the perfect dinner party, selecting guests who bring out the unique contributions of the others in attendance. When it works well, a memorable evening (or exhibition) ensues, one initiated in the planning process but catalyzed in the moment. Participants enjoy the comfort and confirmation of familiarity as well as the joy of discovery and surprise.

For the Hood’s spring conference, the second of three major celebrations for the new museum, we will bring the dream to life. Twelve artists who each have significant works on view in the Hood’s collections galleries will join together for a day of public conversations. While certainly familiar with each other’s work, these artists belong to no one movement or group. They come from myriad backgrounds and have widely varying approaches to the art they create. Their work gains new dimensions once it enters a museum based on its proximity to the rest of the collection, the nature of the museum spaces, and its location and values.

Our amazing guests, all celebrated artists on their own, will address subjects both personal and universal, speaking individually about their work and collectively about the art world today. Along the way, they will explore what it means to be part of a museum family, to have your work enter into a permanent home with unknown siblings. It promises to be moving and informative, offering a rare glimpse into the complexity of merging disparate voices into a meaningful choir while embracing the sounds of discord. We do so hope that you will be a part of what promises to be a momentous day for the Hood.

**John R. Stomberg**

Virginia Rice Kelsey 1961s Director

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**Gary Alafat**, Security / Building Manager

**Juliette Bianco**, Deputy Director

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**Matthew Zayat**, Museum Preparator

### HOOD QUARTERLY

SPRING 2019

**Kristin Swan**, Copy Editor

**Cara Borelli**, Design

**Puritan Capital**, Printer

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# VISIT NOW

## FEATURED OBJECT

### **YATIKA STARR FIELDS'S WHITE BUFFALO CALF WOMEN MARCH**

MORGAN FREEMAN  
Native American Art Fellow

From the late spring of 2016 into the winter months of the following year, the fight against the construction of the Dakota Access Pipeline took place on the grounds of the Standing Rock Indian Reservation in the Dakotas. During this time, painter and muralist Yatika Starr Fields (Cherokee/Creek/Osage) joined other Water Protectors there in protest and, in the process, documented some of the scenes he had witnessed. *White Buffalo Calf Women March* brilliantly focuses on the organizational efforts led by women at Standing Rock. The white flags and skirts in the painting allude to the Lakota story of the White Buffalo Calf Woman, which speaks of forthcoming prosperity. Through his fluid brushstrokes, Fields incorporates movement and the passage of time, animating the landscape. **H**



Yatika Starr Fields, *White Buffalo Calf Women March*, 2017, oil on canvas. Purchased through the Alvin and Mary Bert Gutman 1940 Acquisition Fund; 2018.24. Photo by Tom Fields.



Our 2018–19 interns, from left to right: Armando Pulido, Victoria McCraven, Charlotte Grussing, Annabelle Bardenheier, Jules Wheaton, Hailee Brown, Dillen Peace. Photo by Alison Palizzolo.

## CAMPUS ENGAGEMENT

### **MEET THE INTERNS**

New faces you may see in the galleries include our 2018–19 interns: Annabelle Bardenheier '19, Conroy Intern, a programming intern working with Associate Curator of Education Neely McNulty; Hailee Brown '20, Native American Art Intern funded by the Diversifying Art Museum Leadership Initiative (DAMLI), working with Associate Curator of Native American Art Jami Powell; Charlotte Grussing '19, Conroy Intern, a programming intern working with Neely McNulty; Victoria McCraven '19, Homma Family Intern, a curatorial intern working with Curator of American Art Bonnie MacAdam; Dillen Peace '19, Native American Art Intern funded by DAMLI, working with Jami Powell; Armando Pulido '19, Class of 1954 Intern, a curatorial intern working with Associate Curator of Global Contemporary Art Jessica Hong; and Jules Wheaton '19, Levinson Intern, a campus engagement intern working with Campus Engagement Coordinator Isadora Italia. **H**

## SPRING EVENT HIGHLIGHT

### **ART AFTER DARK**

Art After Dark is a new adult program at the Hood. Geared toward the adventurous or anyone looking for a new way to experience museums, Art After Dark will have you laughing, drawing, posing, and taking a new look at our collections. It is also a great opportunity to mingle with friends, meet new people, and wind down with some light fare and a beverage from our cash bar. Whether you are returning to the museum for the umpteenth time or have never visited the Hood, each Art After Dark event will offer a fresh way to engage with our collection. **H**

# ART, ARTISTS, AND THE MUSEUM: A CONVERSATION

JOHN R. STOMBERG

Virginia Rice Kelsey 1961s Director

**T**he new Hood Museum of Art will hold its second major opening celebration on May 3, 2019. Art, Artists, and the Museum: A Conversation will feature twelve artists whose work is currently on view in the galleries.

Through their presentations and dialogues, we will gain insight into both their individual practices and the contemporary art world more broadly. The invited artists will speak on their own work and creative evolution and then join discussions on four broad themes.

The day will begin with a panel titled Global Contemporary Art—an idea that today has drawn more attention than it has clarity of definition. We often find that as art becomes global in scope, it simultaneously becomes ever more rooted in local traditions. As opposed to the idea of an international style, which supposes a universal set of aspirations that transcends regional dialects or concerns, much of the art we associate with a “global” view revels in ideas, images, and ideals that emerge from distinctive social geographies. Artists addressing this subject include Lalla Essaydi, Jeffrey Gibson, and Sin-ying Ho.

Our second session focuses on the many ways that photography as a medium has reshaped contemporary art practice. Called New Photographies, this panel addresses the need to allow the medium its complexity. We simply cannot speak of “photography” today with the expectation that the term offers much practical specificity. Practitioners now work in such a broad range of techniques and approaches that we can more accurately think about this as a pluralist medium: photographies. Joining the discussion will be Markus Brunetti, Doug Rickard, and Cara Romero.

For Painting Now we have asked our third panel of artists—Bahar Behbahani, Pat Steir, and Obiora Udechukwu—to consider how each one’s





practice of painting has shaped, and been shaped by, their creative goals. We will explore the paradox of innovation and tradition in a medium buried and resurrected with increasing frequency in the art-critical world. While marked by a shared embrace of color, texture, and form, the work of these artists reflects quite different aims and subjects.

The concluding session, Art and Social Justice, addresses a topic at the core of the Hood's collecting aspirations. The museum seeks relevance through responsiveness to the world

around it. The artists on this panel, Morehshin Allahyari, Alison Saar, and Hulleah Tsinnahjinnie, individually and collectively address the concerns of large swaths of the population, from racism to environmental justice. All three of them confront history and the present with equal insight.

At the end of the day, the twelve participating artists will gather with our curators in the museum for informal discussions of the new installations at the museum—an invitation for our community to join in the dialogue. **H**

(page 4) Markus Brunetti, *Köln, Hohe Domkirche St. Petrus 2008–2014*, archival pigment print. Gift of Robert J. Grey; 2016.52. © Markus Brunetti, courtesy Yossi Milo Gallery

## PROGRAM

Friday, May 3

### MORNING SESSION

Gilman Auditorium

#### 8:45–9:00 am INTRODUCTION

#### 9:00–10:30 am GLOBAL CONTEMPORARY

Moderator: Jessica Hong  
*Associate Curator of Global Contemporary Art*  
Lalla Essaydi  
Jeffrey Gibson  
Sin-ying Ho

#### 10:30–10:45 am BREAK

#### 10:45 am–12:15 pm NEW PHOTOGRAPHIES

Moderator: Amelia Kahl  
*Associate Curator of Academic Programming*  
Markus Brunetti  
Doug Rickard  
Cara Romero

#### 12:15–1:45 pm LUNCH BREAK

### AFTERNOON SESSION

Gilman Auditorium

#### 1:45–3:15 pm PAINTING NOW

Moderator: John Stomberg  
*Virginia Rice Kelsey 1961s Director*  
Bahar Behbahani  
Pat Steir  
Obiora Udechukwu

#### 3:15–3:30 pm BREAK

#### 3:30–5:00 pm ART AND SOCIAL JUSTICE

Moderator: Jami Powell  
*Associate Curator of Native American Art*  
Morehshin Allahyari  
Alison Saar  
Hulleah Tsinnahjinnie

### EARLY EVENING ACTIVITIES

Hood Galleries and Russo Atrium

#### 5:00–6:00 pm OPEN HOUSE in the Galleries

#### 6:00–7:00 pm RECEPTION in Russo Atrium



## **MOREHSHIN ALLAHYARI,**

born 1985 in Tehran, Iran, is a media artist, activist, educator, and curator who uses computer modeling, 3D scanning, and digital fabrication techniques to explore the intersection of art and activism. Inspired by concepts of collective archiving, memory, and cultural contradiction, Allahyari's 3D-printed

sculptures and videos challenge social and gender norms. Her work has been exhibited throughout the world, including at the Whitney Museum of American Art, New York; Centre Pompidou, Paris; and Museum für Angewandte Kunst, Frankfurt. Allahyari's recent accolades include a joint commission from the Whitney Museum of American Art, Liverpool Biennale, and FACT; a Rhizome Commission; and a residency at Pioneer Works in Brooklyn, all in 2018. Allahyari received her BA at the University of Tehran, an MA at University of Denver, and her MFA at the University of North Texas. She lives and works in Brooklyn, New York.



## **BAHAR BEHBAHANI**

was born 1973 in Tehran, Iran. Her research-based practice approaches cultural landscapes as a metaphor for politics and poetics through a dazzling combination of representation and abstraction in painting, as well as in video and performance work. Behbahani was featured in a solo exhibition at Hood Downtown, *Let the Garden Eram*

*Flourish*, in 2017. Her work has been exhibited in the Thomas Erben Gallery in New York, the 11th Shanghai Biennale, the 7th Moscow Biennale, the 18th Biennale of Sydney, and Sharjah Biennial 10, among many others. Her recent honors include both a fellowship at the MacDowell Colony, Peterborough, New Hampshire, and an Open Sessions fellowship at the Drawing Center, New York. She is a 2019 Creative Capital awardee. Behbahani received her BFA and MFA from Tehran University of Art. She lives and works in New York.

*Photo by Laura Fuchs.*

Born in 1965 to a family of builders and architects, **MARKUS BRUNETTI** grew up in Bavaria and studied in Munich. In the 1980s he embraced the emerging field of digital photography, and he ultimately developed a unique method of layering images. In 2005 Brunetti and his partner, Betty Schöner, began a journey across Europe in their self-built expedition truck. Through this ongoing "Grand Tour," they have developed *FACADES*, a project featuring lavishly detailed portraits of sacral buildings representing a variety of European architecture styles. These large-scale digital composite images take years to produce and yield depictions of monuments, both iconic and obscure, that are at once hyperreal and idealized. The first solo exhibition of the series was presented at the Museum of Applied Art, Köln, in 2014, and the project continues to travel to museums and galleries across Europe, North America, and Asia.

*Photo © Yossi Milo. Courtesy of Yossi Milo Gallery, New York.*



Crossing boundaries and expanding ideas of physical and social space are not new challenges for **LALLA ESSAYDI**; she has lived in fundamentally divergent cultures. Born in 1956 in Marrakech, Essaydi grew up in Morocco and now resides in New York. She works in a range of media, including film, video, photography, painting, and installation, creating art that combines Islamic calligraphy with representations of the female form. Borrowing from and reimagining Orientalist imagery, Essaydi challenges stereotypes to address the complex reality of Arab female identity from the unique perspective of personal experience. Her work has appeared in dozens of solo exhibitions around the world, from North America and Europe to the Middle East and North Africa, and is held in numerous public collections. Essaydi attended classes at l'École des Beaux Arts, Paris, and later received her BFA from Tufts University and her MFA from the School of the Museum of Fine Arts, Boston, and Tufts.







Born in Colorado in 1972, **JEFFREY GIBSON** grew up in the United States, Germany, Korea, and England. He is a member of the Mississippi Band of Choctaw Indians and is half Cherokee. This unique combination of global cultural influences converges in his multidisciplinary practice, which employs traditional Native media, such as beadwork, in sculpture,

painting, film, and performance. Gibson's pointed use of language challenges the viewer to wrestle with questions of identity and appropriation. His works are in public collections throughout the United States and in Canada. Recent solo exhibitions include the Savannah College of Art and Design Museum of Art, Georgia; the Institute of Contemporary Art, Boston; and the Cornell Fine Arts Museum, Winter Park, Florida. Gibson's many awards include Art Matters and Joan Mitchell Foundation grants and a TED Foundation fellowship. He received his BFA from the Art Institute of Chicago and his MFA from the Royal College of Art, London. He lives and works in Hudson, New York.



**SIN-YING HO** was born in Hong Kong in 1963, immigrated to Canada, and currently resides in New York City. Combining classical Chinese and contemporary ceramics techniques, Ho creates work that resonates with her multinational experience and reflects an interest in expressionism and abstraction. She has exhibited her work worldwide; recently,

Ho showed her series *Eden* at the Museum of Fine Arts, Boston. She was nominated for a 2011 Louis Comfort Tiffany Biennial Award in New York. Ho is an associate professor of ceramics at Queens College, City University of New York. She has lectured, taught, and run workshops across Canada, in Hong Kong and Jingdezhen—city of porcelain—in China, and at the Metropolitan Museum of Art and Harvard University. She holds a BFA from the Nova Scotia College of Art and Design and an MFA from Louisiana State University.

**DOUG RICKARD** was born in San Jose, California, in 1968 and studied US history and sociology at the University of California, San Diego, before taking up photography. Rickard's series *A New American Picture* (2012) and *ANAP* (2014) draw on this background and the artist's experience of contradictions in American values. In images derived from Google Street View and



YouTube, Rickard explores the parts of the United States disadvantaged by the contemporary economic and social divide. Rickard's techniques involve a hybrid of appropriation, street photography, and video editing to comment on race, class, and what it means to be "American" yet not have access to the fabled American Dream. His works have been exhibited throughout the United States, as well as in Europe and Australia, and are in numerous public collections.

**CARA ROMERO**, born in California in 1977, is a photographic storyteller with a distinctive lens shaped by her Chemehuevi ancestry and years of formal study. Her staged images—merging fine art and autobiography through editorial and documentary styles—present nuanced social commentary from an indigenous worldview. Romero's multilayered



photographs challenge viewers' preconceived notions about Native art, culture, and peoples. Romero studied photography at both the Institute of American Indian Arts in Santa Fe and Oklahoma State University. She received the Visions for the Future Award from the Native American Rights Fund in 2017. Her work in the Hood's collection is joined by that of her husband, contemporary Pueblo potter Diego Romero.



**ALISON SAAR** was born in 1956 in Los Angeles, California. Saar mines her own mixed heritage to examine forces that shape individual and cultural identity. Using humble, often reclaimed materials, her life-sized sculptures convey the power and vulnerability of the female form and evoke a breadth of aesthetic and social practices from the African diaspora. She has exhibited at

major museums including the Hirshhorn Museum and Sculpture Garden, Washington, DC, and the Whitney Museum of American Art, New York. She has received the United States Artist Fellowship, the John Simon Guggenheim Memorial Foundation Fellowship, and two National Endowment Fellowships. She studied art and art history at Scripps College and received an MFA from the Otis Art Institute. She lives and works in Los Angeles.

**PAT STEIR**, born 1940 in Newark, New Jersey, works in paint, printmaking, and installation art.



Her acclaimed waterfall paintings harness gravity and chance, forming mesmerizing sheets of flowing pigment. Rooted in writing and literature, Steir worked as an editor for *Semiotext* magazine and was a founding board member of both the Printed Matter bookshop, New York, and the landmark feminist journal, *Heresies*. She is a recipient of the Guggenheim

Artist's Fellowship, the National Endowment for the Arts Individual Artist's Grant, and a US Medal of Arts. She received an honorary doctorate of fine art from Pratt Institute, and was an Alumni Honoree from both Pratt Institute and Boston University. Steir lives and works in New York.

*Photo by Jean-François Jaussaud.*

**HULLEAH J.**

**TSINHNNAHJINNIE** was born in Phoenix, Arizona, in 1954 into the Bear Clan of the Taskigi Nation and born for the Tsinhnahjinnie Clan of the Diné Nation. In works exhibited nationally and internationally, Tsinhnahjinnie creates images of Native thought, with an emphasis on producing art for indigenous communities.

Responding to stereotypes of Native Americans fixed in a historical past propagated by early Western photography, she captures contemporary Native experience with the vitality of personal insight. She is a recipient of the Eiteljorg Fellowship for Native American Fine Art and a Chancellor's Fellowship at the University of California, Irvine, and was a Rockefeller artist-in-residence. Tsinhnahjinnie is a professor in the Department of Native American Studies and director of the C. N. Gorman Museum at the University of California, Davis.



Born in Onitsha, Nigeria, in 1956,

**OBIORA UDECHUKWU** is among the most influential contemporary Nigerian artists. Since the 1970s, his paintings and prints in diverse media have integrated traditional Igbo motifs derived from nsibidi—symbols used for communication in the Ekpe secret society—and depicted an array of subjects from the local landscape to the working class. Over time, his

work has grown increasingly abstract in style and international in scope. Udechukwu's artworks have been exhibited in numerous countries and are in public collections including the National Museum of African Art, Washington, DC, and Nigeria's National Gallery of Art, Lagos. Udechukwu earned his BA and MFA from the University of Nigeria, Nsukka. A retired professor of fine arts from Saint Lawrence University, he lives in Canton, New York.

*Photo by Tara Freemane. Courtesy of St. Lawrence University, New York.*





# CALENDAR

## MARCH

**28 March, Thursday**

**9:00 am–3:00 pm**

### **TEACHER WORKSHOP** **The Art of Engagement**

This interactive, full-day workshop provides a professional development opportunity for teachers interested in learning how to leverage the Hood's resources to support their curricular goals. Hear about the Hood's new thematic tours and sample strategies to promote learning across cultures and disciplines. Fee is \$35, and registration is limited to 20. For details and to register, go to the museum's online calendar by March 24. For more information, call (603) 646-1469.

**30 March, Saturday**

**2:00–3:00 pm**

### **HOOD HIGHLIGHTS TOUR**

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

## APRIL

**4 April, Thursday**

**5:00–7:00 pm**

### **HOOD AFTER 5**

By students, for students! This new 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.

**5 April, Friday**

**6:00–7:00 pm**

### **BUILDING EXPLORATION TOUR**

Discover the new building and how it relates to the collections at the museum, including a behind-the-scenes glimpse of our new, state-of-the-art Bernstein Center for Object Study. Space is limited, and registration through the Hood's online calendar is required.

**6 April, Saturday**

**11:00–11:45 am**

### **STORYTIME IN THE GALLERIES**

Introduce your little ones to the museum with stories and play in the galleries. Families can look at art together and engage in hands-on activities inspired by art from cultures around the world. For children ages 2–5 and their adult companions. Space for this free workshop is limited. Register through the museum's online calendar by April 1. For more information, call (603) 646-1469.

**6 April, Saturday**

**2:00–4:00 pm**

### **FAMILY WORKSHOP** **Color, Shape, and Line**

Explore the basic elements of art and learn about abstraction through works by renowned artists such as Ellsworth Kelly, Lucy Yukenbarri Napanangka, and Alexander Calder. In the studio, families can experiment with abstraction through Gelli printmaking. For children ages 6–12 and their adult companions. Space for this free workshop is limited. Please register through the museum's online calendar by April 1. For more information, call (603) 646-1469.

**10 April, Wednesday**

**12:30–1:30 pm**

### **CONVERSATIONS AND CONNECTIONS** **Museums and the #MeToo Movement**

Assistant Professor Sachi Schmidt-Hori and a Hood curator will lead a discussion around a photograph that student curators decided not to display in an exhibition on the theme of consent because the artist had been accused of sexual harassment. We will consider the complicated issues around art that shows explicit imagery and ways in which to respond to artists' behavior in light of the #MeToo movement.





**12 April, Friday**

**6:00–8:00 pm**

## ART AFTER DARK

Grab a friend and come to the Hood for an evening of fun and healthy competition in the galleries. Bring your wit, humor, and sense of adventure! Cash bar and light fare to follow facilitated gallery experiences. To register, visit the museum's online calendar by April 8. For more information, call (603) 646-1469.

**13 April, Saturday**

**2:00–3:00 pm**

## HOOD HIGHLIGHTS TOUR

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

**16 April, Tuesday**

**5:30 pm**  
**Russo Atrium**

## A STEM ARTS WORLD PREMIERE & HOP PRODUCTION Carla Kihlstedt *Understory* with Brooklyn Youth Chorus

The Hood is pleased to highlight our Hop neighbor's fourth STEM Arts composer, Carla Kihlstedt, an internationally recognized violinist, singer, and improviser whose work looks at the forests that existed on and beyond Dartmouth grounds before the arrival of Europeans. In *Understory*, created in collaboration with Dartmouth's environmental studies and Native American studies programs, the versatile and polished Brooklyn Youth Chorus gives voice to the forests.

**25 April, Thursday**

**6:00–7:30 pm**

## ADULT WORKSHOP The Stories Our Bodies Tell

Artist Wangechi Mutu stated, "Females carry the marks, languages and nuances of their culture more than the male. Anything that is desired or despised is always placed on the female body." Through this lens, using conversation and writing prompts, we will explore the female figure across cultures and time. Space for this free program is limited. Register through the museum's online calendar by April 22. For more information, call (603) 646-1469.

**27 April, Saturday**

**2:00–3:00 pm**

## HOOD HIGHLIGHTS TOUR

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

**28 April, Sunday**

**12:00–5:00 pm**

## FAMILY DAY Circles, Circles Everywhere!

Celebrate the circle with us at this Family Day. Artists have explored the circle for centuries. Join us for in-gallery activities, art making, and more! At 2:00 pm, don't miss a performance by renowned juggler Jason Tardy in our atrium. For children ages 4–12 with their adult companions. No registration required. For more information, call (603) 646-1469.



## MAY

**3 May, Friday**

**8:45 am–5:30 pm**  
**Russo Atrium**

### **SYMPOSIUM**

#### **Art, Artists, and the Museum: A Conversation**

The Hood's second major reopening event celebrates twelve artists whose work is featured in the galleries. The artists will speak about their own work and join a panel discussion on one of four broad themes: Global Contemporary Art, New Photographies, Art and Social Justice, and Painting Now. Participants include Morehshin Allahyari, Bahar Behbahani, Markus Brunetti, Lalla Essaydi, Jeffrey Gibson, Sin-ying Ho, Doug Rickard, Cara Romero, Alison Saar, Pat Steir, Hulleah Tsinhnahjinnie, and Obiora Udechukwu. The symposium will conclude with an open house in the galleries for a chance to meet the artists, and a reception in the atrium. For details, see pages 4–8.

**10 May, Friday**

**12:00–12:45 pm**

### **MINDFULNESS IN THE MUSEUM**

Take a moment out of your busy week to slow down and reflect upon a work on view in the galleries. Guided mindfulness will be led by a member of Dartmouth's Mindfulness Practice Group. No experience required. Walk-ins welcome.

**10 May, Friday**

**4:00–5:00 pm**

### **SPACE FOR DIALOGUE GALLERY TALK**

Armando Pulido '19 will give an introduction to his exhibition *Los Mojados: Migrant Bodies & Latinx Identities*.

**11 May, Saturday**

**2:00–3:00 pm**

### **HOOD HIGHLIGHTS TOUR**

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

**16 May, Thursday**

**6:00–8:00 pm**

### **SIP AND SKETCH**

Flex your creative muscles and join us for this drop-in program to sketch works on view in the galleries. Cash bar and light fare in the atrium. Basic instruction and all materials provided. No experience or registration necessary.

**23 May, Thursday**

**4:00–5:00 pm**  
**Gilman Auditorium**

### **MANTON FOUNDATION ANNUAL OROZCO LECTURE**

#### **“José Clemente Orozco and the Epic of ‘Greater America’”**

Mary Coffey, Associate Professor of Art History, Dartmouth

Professor Coffey will situate José Clemente Orozco's *Epic of American Civilization* (1932–34) at Dartmouth within debates over the American epic in the 1930s. In particular, she will demonstrate how Orozco deliberately counters the popularization of Manifest Destiny ideology through the structure and subject matter of his mural. Her talk will not only resituate Mexican muralism within US American debates over history and identity but also suggest the many ways Orozco's *Epic* speaks to our contemporary political moment and the radical politics of Latinidad.

**25 May, Saturday**

**2:00–3:00 pm**

### **HOOD HIGHLIGHTS TOUR**

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

**25 May, Saturday**

**8:00 pm**  
**Spaulding Auditorium,  
Hopkins Center for the Arts**

### **OROZCO-INSPIRED CONCERTO PREMIERE**

Dartmouth Symphony Orchestra presents a new cello concerto by Noah Luna inspired by the mural. See [hop.dartmouth.edu](http://hop.dartmouth.edu).

**31 May, Friday**

**6:00–8:00 pm**

### **ART AFTER DARK**

Do you like spontaneity and love to laugh? Join us for an exploration of art using the principles of improvisation and play. Bring a friend! Cash bar and light fare to follow facilitated gallery experiences. To register, visit the museum's online calendar by May 27. For more information, call (603) 646-1469.

## JUNE

**7 June, Friday**

**3:30–4:30 pm**  
**Russo Atrium**

### **MIMOSAS AT THE MUSEUM**

The Hood celebrates graduating Dartmouth seniors and their families with a reception featuring live music, light refreshments, and giveaways. By invitation.



WE WITNESS A PASSAGE...  
FROM STRUCTURE TO PANDEMONIUM.

# JULIE MEHRETU'S *IRIDIUM OVER ALEPPO*

JOHN R. STOMBERG  
Virginia Rice Kelsey 1961s Director

**J**ulie Mehretu's work could be described as "socially engaged abstraction." That is, her painting style combines nonrepresentational elements with imagery that alludes to current world events. She employs multiple systems of mark making, ranging from gestural or expressive brushwork to finely drafted transcriptions of architectural plans—but the whole is, ultimately, an abstraction. Her work addresses the formal issues of modern art such as color, form, line, texture, shape, volume, and edges, while at the same time confronting worldly concerns such as immigration, war, famine, and the climate. This is quite a feat—a combination that has led many critics to consider her paintings among the most important artworks being created today.

In *Iridium over Aleppo*, each layer adds significantly to the ways we experience the painting—some obscure, some obvious. Mehretu created the base, the lowest level, from a press photograph taken during the early days of the Syrian civil war. It was enlarged to the point where only vague shapes emerge, but the gray printing dots that comprise the newspaper image are visible. Carefully rendered details of historical buildings top the protest image. These derive from historical structures in Aleppo as well as in the city of Homs. The penultimate upper and lower levels carry a

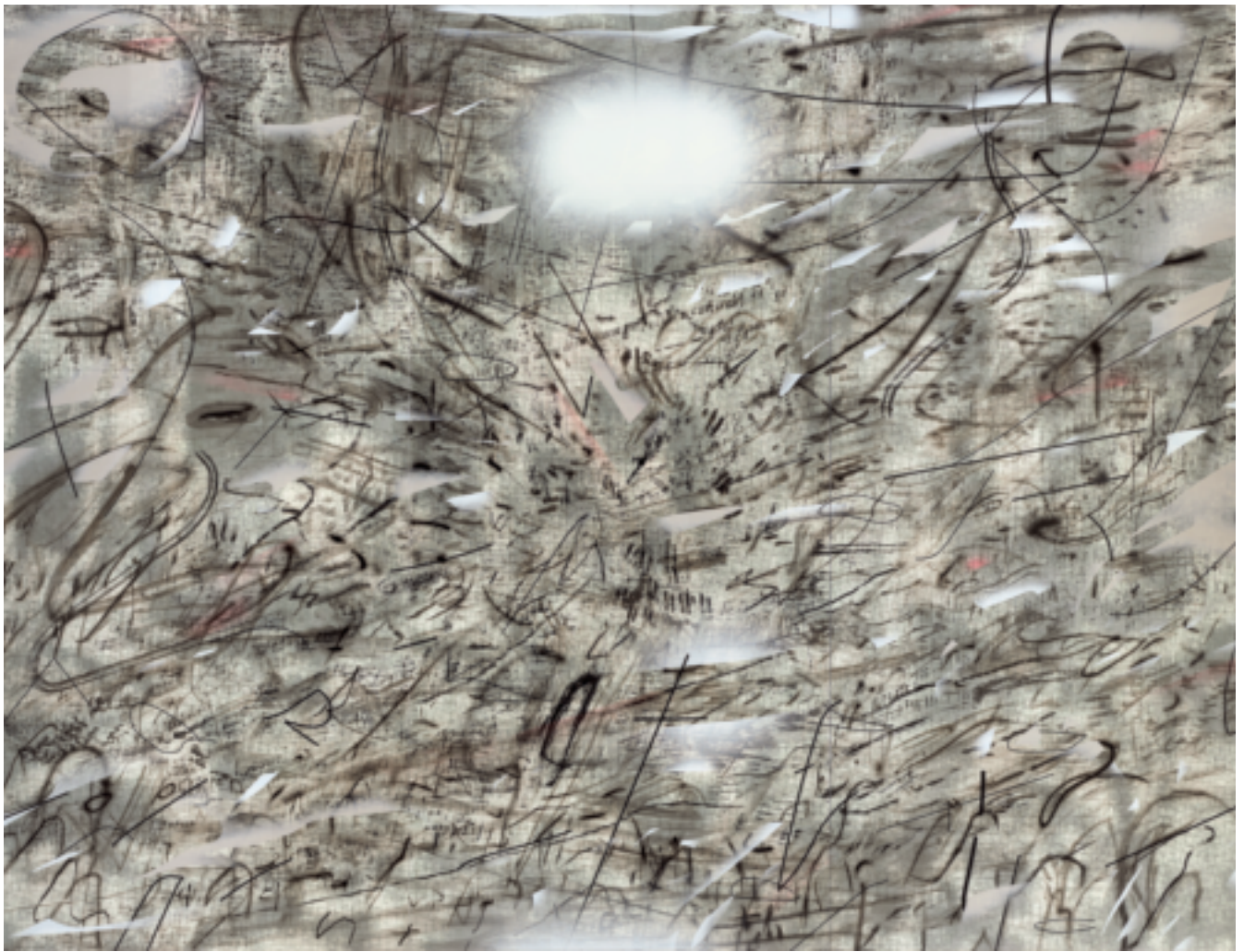
variety of free-drawn and painted marks suggesting an explosive energy that starts at the center of the composition and careens toward the outer edges. The surface plane supports white and gray sheets and some very subtle magenta passages that appear to connect directly with the space that we viewers occupy.

Mehretu's work is inherently complex. Even the more representational aspects of her approach involve visual languages used to model reality rather than depict it. For example, in *Iridium over*

Director John Stomberg and artist Julie Mehretu discuss *Iridium over Aleppo* in her New York studio in May 2018, while the work was still in progress. Photo by Alison Palizzolo.







*Aleppo*, by enlarging the newspaper photograph and obscuring the scene it once depicted while amplifying the dots used in the printing process, Mehretu draws attention to the method of reproduction. We are invited to consider the global flow of press images and the extent to which our knowledge of the world is shaped by similar arrangements of gray dots.

We can also consider the manner in which the layers of architectural renderings operate in this painting. They are rich visual elements that suggest planning and urban space. On a broader level, they evoke the social structural apparatus that shapes the ways that we experience our daily life—urban development, for instance. But the fact that the artist has overlaid multiple renderings until they appear more chaotic than orderly suggests the limits of planning to control the reality of our lives—perhaps, even, to the point where civilizing efforts are seen to backfire, or at least fail to live up to the high expectations of their original designers.

Mehretu generates tension between the twin systems of representation in the background, the press photo and architectural drawings, and the explosive marks that dominate the subsequent

strata of the work. We witness a passage from one state to another, from structure to pandemonium. By merging this transition and transformation into a singular painting, Mehretu collapses time or, perhaps more to the point, she embeds time within the space of her painting. We simultaneously encounter the sense of a long-enduring culture, represented by the buildings, and the volatile present that the surface markings evoke.

*Iridium over Aleppo* is both timebound and timeless. Rebel groups and government forces in Syria continue their fight to this day. Their armed conflict grew out of the Arab Spring movement of 2011, and the artist began this painting around the time that the United States initiated its military interventions in 2014. The greater issues, though, transcend the particulars of time and place. Ideas about civilization, war, religious intolerance, and geopolitics—in addition to hope, love, and fear—have shaped human experience throughout recorded history. Mehretu has addressed the complexities, conflicts, and contradictions inherent to the civilizing efforts of humans across millennia—and done so in a painting of exquisite visual audacity. **H**

Julie Mehretu,  
*Iridium over Aleppo*,  
2018, ink and acrylic on  
linen. Purchased through  
a gift from Evelyn A. and  
William B. Jaffe, Class  
of 1964, by exchange;  
2018.13. Photo by Tom  
Powel Imaging.  
© Julie Mehretu



# ALFRED STIEGLITZ'S *THE DYING CHESTNUT TREE*

THOMAS PRICE  
Curatorial Assistant

“**D**ying chestnut trees,” Alfred Stieglitz lamented in his 1923 article “How I Came to Photograph Clouds,” “all the chestnut trees in this country have been dying for years.” This leafless specimen on his Lake George property was no exception. First introduced in New York, a foreign pathogenic fungus decimated the American chestnut tree in the first decades of the twentieth century, killing all but a few isolated specimens.

Photographed in 1927, Stieglitz’s chestnut tree is resolute, dignified in its inevitable demise. Smooth wood is exposed along dismembered branches jutting from the trunk. Shot from a low angle, the lens tilted toward the cloudless sky, the tree soars into the air, assuming a commanding presence. Rising high above the camera and beyond the frame of the image, the monumental tree is undiminished by death.

Born in Hoboken, New Jersey, in 1846, Alfred Stieglitz was an eminently influential photographer, gallerist, publisher, and writer. Through a career spanning the late nineteenth and early twentieth centuries, he championed American modernism through his galleries 291, The Intimate Gallery, and An American Place, promoting the work of artists such as Arthur Dove, John Marin, and Charles Demuth. Equally visionary as a photographer, he pioneered modernist photography in the United States while promoting the medium as a serious art form.

After entering into a relationship with Georgia O’Keeffe in the late 1910s, Stieglitz began spending an increasing amount of time at his family homestead on Lake George, transforming the



rural location into the center of his artistic production. But much changed over the next ten years. Stieglitz’s mother died in 1922, and the estate slowly fell into disrepair in the years after her death. As fissures emerged between Stieglitz and O’Keeffe, the painter spent more and more time in New Mexico, focusing on her work in solitude. By the late 1920s, the photographer began to feel old. Lake George and the surrounding environs still held the same stunning beauty, but rang with a certain hollowness. Heartbroken by the state of his relationship with O’Keeffe, Stieglitz continued to turn his camera toward the landscape. Struck by its ineffable nobility, he found a counterpart in the solitary chestnut tree. Pain and regret laces the resulting photograph. Though not one of his most famous images, this sensitive portrait of a tree is a stunning example of Stieglitz’s later work, demonstrating his ability to combine his keen eye for form and composition with a soulful intimacy. **H**

*Thomas Price’s position is generously supported by a grant from the Henry Luce Foundation.*

Alfred Stieglitz,  
*The Dying Chestnut Tree (Dead Tree, Lake George)*,  
1927, gelatin silver print. Gift of Louise (Weezy) and John (Launny) Steffens, Class of 1963, P’91; 2019.15.  
Photo by Bruce White.

# CO-CURRICULAR PROGRAMS: A COLLABORATIVE MODEL

AMELIA KAHL

Associate Curator of Academic Programming

NEELY MCNULTY

Hood Foundation Associate Curator of Education

**O**ften the adage fits: two heads are better than one. Such is the case with a recent partnership between the Hood and Dartmouth's Center for Social Impact. Last summer, Campus Engagement Coordinator

Isadora Italia reached out to various campus centers to cultivate relationships with the goal of developing new engagement opportunities together. How might we broaden student involvement beyond our academic programs, respond to campus interests, and invite students to join conversations that are relevant to their lives using the Hood's collections?

The Dartmouth Center for Social Impact (DCSI) showed early interest in partnering with the Hood. In the fall, Isadora brought together Seth Arico, program manager for social sector leadership; Amelia Kahl, associate curator for academic programming; and Neely McNulty, associate curator for education, to discuss what a co-curricular experience at the museum could look like. The DCSI was preparing to launch, in winter 2019, Foundations in Social Impact, a two-semester leadership program for first-year students that focuses on developing ethical leadership skills through conversations around identity, social impact, and what it means to build intentional community.

Using DCSI's program objectives to direct us, we built a two-hour workshop that combined







gallery and studio experiences. Located next to each other, the newly installed Contemporary Native American and Global Contemporary galleries are ideal sites to support the conversations DCSI wants students to pursue. Both galleries feature works that explore identity from a range of perspectives, and the Hood also had the expertise of Jami Powell, associate curator of Native American art, to draw upon when planning this aspect of the program. Intentional sightlines between and within galleries create synergies between objects, allowing students to consider works in relation to each other. Looking at objects in dialogue can lend nuance to a conversation, as well as offer multiple avenues for exploring complicated ideas.

Following the gallery experience, students participated in a studio project designed to promote self-awareness, sharing, and self-expression, all values of the DCSI leadership program. Students were invited to work with art materials to explore an issue or a question that matters to them and then share about and reflect on their experience.

With diverse collections on view, access to more works through the Bernstein Center for Object Study, and a range of teaching strategies at our disposal, we have the luxury to customize programs based on the goals and needs of our partners. Continued outreach to campus allows us to create momentum and build on our success with DCSI. **H**

(pages 15–16)  
Dartmouth students explore installations of contemporary African and Native American art in the Hood's second-floor galleries. Photos by Rob Strong.

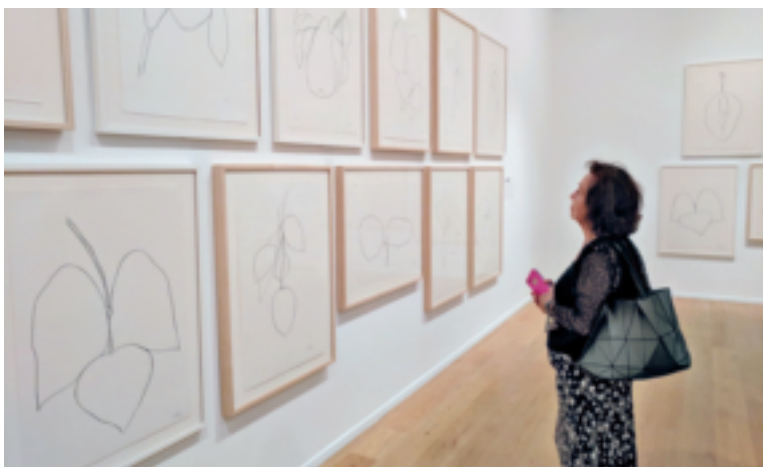
# SUPPORT

## INTRODUCING THE DIRECTOR'S CIRCLE

After several decades of leading philanthropy, the Lathrop Fellows has transformed, as of January 2019, into the Director's Circle. The Lathrop Fellows has represented a core group of Hood enthusiasts and key supporters, and with the new name—timed to coincide with the opening of our expanded facility—we celebrate this support and invite potential leaders to join us! The Director's Circle provides exclusive access for all members, including incredible travel opportunities. Join the Director's Circle group today and be part of moving the Hood forward. We thank all our loyal Lathrop Fellows, now Director's Circle members, for their many years of support!

How many times have you been stuck in bumper-to-bumper traffic? This past September, the Lathrop Fellows traveled to Los Angeles and had a truly auspicious time: despite the famed traffic of the area, we were never more than a minute late to anything over the course of a jam-packed four-day itinerary. Our memorable experience began with an evening reception at the studio of artist Enrique Martínez Celaya, a former Dartmouth Montgomery Fellow. Our Lathrop Fellows mingled with local members of Dartmouth's Centennial Circle group and enjoyed a sneak peek at a spring 2021 exhibition that Enrique is working on for the museum.

The next day, we received a personalized tour at the Getty Villa, saw an amazing private collection of abstract and modern photography, and watched the sun set over the Pacific as we ate fresh seafood oceanside at the Blue Plate Oysterette in Santa Monica. Day three found us at the Broad Museum



ahead of the general public. John Stomberg gave a mini-presentation on the Julie Mehretu painting in their lobby, and then we traveled to the Los Angeles Museum of Contemporary Art and the newly opened Marciano Foundation to see an exquisite paper exhibition. The final day featured another extraordinary private collection that included works by Ellsworth Kelly and Pablo Picasso, followed by visits to the Huntington Library, Museum and Botanical Gardens and the Norton Simon Museum. A favorite topic during our bittersweet farewell dinner with local artists, curators, and friends was where the group should travel next.

### SAVE THE DATE

Our next Director's Circle trip will be Oct. 4–6, 2019. If you are interested in joining the Director's Circle, and coming with us on a future adventure, please see the "Join & Support" page on the Hood website or contact Deborah Tober at [Deborah.M.Tober@dartmouth.edu](mailto:Deborah.M.Tober@dartmouth.edu) or (603) 646-2348 for more information. **H**

Director's Circle member Linda Roesch views drawings by Ellsworth Kelly on view in *Line & Color: The Nature of Ellsworth Kelly* at the Norton Simon Museum. Photo by Deborah Tober.



Participants in the 2018 Director's Circle trip with Virginia Rice Kelsey 1961s Director John Stomberg, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming Katherine Hart, Associate Curator of Native American Art Jami Powell, and Assistant to the Director Deborah Tober. Photo by Joe Marino.



# HOOD

HOOD QUARTERLY SPRING-SUMMER 2019



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