

HOOD MUSEUM OF ART

DARTMOUTH  
COLLEGE

# quarterly

*Winter 2018*







Photo by Robert Gill.

# LETTER FROM THE DIRECTOR

## What’s in a name?

A lot when that name covers millions and millions of people living in areas that stretch from the deserts of Mexico to the tundra of Nunavut Territories. In six galleries christened the *Art of North America*, the new Hood will celebrate the wonderful richness, depth, and diversity of the culture and creativity from this continent.

The subject is, we recognize, too big to ever really cover completely. But we will give it our best by conceiving our galleries as we conceive the history of art: as more of a river than a mountain. That is, we understand this to be a story that has always been in flux and continues to be so. Makers create new works and historians celebrate previously unheralded artists every day. Further, new conceptions of what art is and what it means constantly reorient how museums present collections. To render this dynamic world as a static monument (the mountain) would be to miss the existential essence of art—its flow.

The Hood curators plan to install multiple iterations in each gallery over the years in order to add exponentially to the works we can exhibit and the ideas we can explore. This will be particularly notable in the *Art of North America* wing. Overall, the curators have used two guiding principles for the first series of installations: the selections will be broadly inclusive, placing relative newcomers next to established artists in a manner respectful to both; and the installations will embrace the complexity of America’s artistic evolution by suggesting a wide range of cultural exchanges both within and beyond our national and continental borders. By expanding the range of makers included in our presentations and embracing a wider variety of sources for inspiration, these galleries will invite deeper engagements from our students, the Dartmouth faculty, and the community.

Together, the breadth of the selection of objects, and the emphasis on the exchange of ideas, will allow the Hood to present nuanced and complex understandings of North American culture. In keeping with current scholarship, the museum strives to be more inclusive in what it presents. It will also seek to address the necessary ambiguities that emerge from articulating multifaceted intellectual and cultural histories through labeling that allows for questions as well as answers, and critique as well as celebration.

The only permanence in our galleries will be the objects that remain in our care. The displays, and the conceptions behind them, will continuously evolve. This is our ideal: a responsive museum. The new Hood will be in every way a twenty-first-century venture that reflects on the historical depth and geographical breadth of human creativity. The *Art of North America* wing will be a laboratory for ongoing engagements with art and culture broadly defined that have emerged from the vast and complex geographical area we know as home.

We look forward to welcoming you back soon to see the *Art of North America* wing and all the other wonderful installations at the new Hood. The thoughtful architecture will provide fitting spaces for the variety of exhibitions in store for all who visit.

JOHN STOMBERG  
Virginia Rice Kelsey 1961s Director

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# HOOD

## MUSEUM OF ART

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*Hood Quarterly* #55 (Winter 2018)  
Copyedited by Nils Nadeau  
Designed by Joanna Bodenweber  
Printed by Puritan Capital  
Photography by Jeffrey Nintzel,  
unless otherwise noted.  
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Cover image: Eadweard Muybridge, *Half Dome from Glacier Point, Yosemite* (detail), 1872, mammoth albumen print from wet collodion negative. Hood Museum of Art, Dartmouth College: Purchased through the Edward A. Hansen Memorial Fund; 2017.50.



### KADER ATTIA: REASON'S OXYMORONS

January 5–March 18, 2018

*Reason's Oxymorons*, by internationally acclaimed artist Kader Attia, is a recent museum acquisition. The research-driven video installation, which will occupy the entire space at Hood Downtown in winter 2018, consists of a range of interviews Attia conducted with philosophers, psychiatrists, anthropologists, traditional healers, historians, musicologists, patients, and immigrants. The conversations are organized around several themes centered on the ways in which non-Western and Western cultures approach psychiatric conditions and emotional breakdowns. This ambitious installation is composed of eighteen computer monitors, each set on a desk in a secluded office cubicle with a chair, earphones, and loudspeakers. See the exhibition feature on pp. 4–5 for more information.

*This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Bernard R. Siskind Fund and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.*

Kader Attia, *Reason's Oxymorons*, 2015, 18 films and installation of cubicles, duration variable: 13 to 25 minutes, edition of 3. Hood Museum of Art, Dartmouth: Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964, by exchange; 2017.25.1–18. Photo by Max Yawney. Courtesy of the artist and Lehmann Maupin, New York and Hong Kong.

### SIN-YING HO: PAST FORWARD

March 30–May 27, 2018

If Chinese ceramic art has a heart, it beats in Jingdezhen. For centuries, artisans there have made vessels that traveled far and wide. Their fluid forms and recognizable decorations have inspired celebratory prose and devoted followers around the world. Today, Sin-ying Ho works in these same ceramics factories with Jingdezhen potters. She makes her works—whether they are monumental vases or smaller, more clearly assembled sculptures—from multiple parts. Together they form a whole that maintains the legacy of being created from myriad fragments.

Sin-ying's process of building is an essential metaphor for her artistic practice. With it, she implies an optimism for our society's continued ability to construct a unified world. As reflected in her technique, and in the themes addressed by her surface imagery, this world will necessarily be an amalgam of new and old, here and there, greed and generosity, men and women, faith and despair. Through these combinations, Sin-ying shares a worldview that acknowledges the inherent contradictions and challenges of global culture while also anticipating the uncanny beauty emerging all around us.

*This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Philip Fowler 1927 Memorial Fund.*

Sin-ying Ho, *One World, Many People* no. 2, 2010, porcelain, hand-painted cobalt pigment, high fire under-glaze decal transfer, glaze. Courtesy of the artist and Ferrin Contemporary.



### TOYIN OJIH ODUTOLA: THE FIRMAMENT

June 8–September 2, 2018

Stories take center stage in Toyin Ojih Odutola's drawings. She catches her characters at quiet moments captured from otherwise rich and complex lives. Short on specifics and long on allusion, the narratives she evokes suggest a wide emotional range. Odutola allows us to peek, but not pry, into the lives of those who occupy her personal firmament.

Odutola creates small patches of color from carefully hatched lines to show skin; each plane works to delineate the exposed volumes of her sitter's body. This technique is notably reserved for the depiction of skin; she draws clothes, furniture, and even the landscape in a looser, more broadly marked technique.

It is, after all, flesh that carries conceptual weight in Odutola's work. It is dark, rich, and multi-hued, and her renderings are very detailed. The people she draws have lives, houses, family, friends, and responsibilities, but those factors are indicated loosely. In this way, she poses questions about how we construct conceptions of race and how those conceptions shape experience—both real and imagined. Her work is elaborate, provocative, poetic, and charged—simultaneously telling and asking.

*This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by Kristy and Robert Hartevelde '84 and Linda and Rick Roesch.*

Toyin Ojih Odutola, *Pregnant*, 2017, charcoal, pastel and pencil on paper. © Toyin Ojih Odutola. Courtesy of the artist and Jack Shainman Gallery, New York.

## AN INTERVIEW WITH THE ARTIST

# Chad Elias *in Conversation with* Kader Attia



Kader Attia, *Reason's Oxymorons*, 2015, 18 films and installation of cubicles, duration variable: 13 to 25 minutes, edition of 3. Hood Museum of Art, Dartmouth: Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964, by exchange; 2017.25.1–18. Photo by Max Yawney. Courtesy of the artist and Lehmann Maupin, New York and Hong Kong.

The following exchange is excerpted from an interview with Kader Attia conducted by Dartmouth Assistant Professor of Art History Chad Elias. The interview is reproduced in full in the Hood Downtown exhibition brochure for Reason's Oxymorons, which is available at the exhibition space and downloadable from our website.

**Chad Elias:** One thing that has always struck me about your work is its interdisciplinary reach. In *Reason's Oxymorons*, you interview psychoanalysts, clinical psychiatrists, ethnopsychiatrists, ethnomusicologists, traditional healers, historians, and anthropologists. Moving between Africa and Europe, these dialogues address a range of concepts, including "Modern Science," "Trance," "Religion," "Illness," and "Modernity." What are some of the questions that initially guided this research, and how did those questions change over time?

**Kader Attia:** It is clear to me that psychoanalysis is one of the last traditions of thought created within Europe that was dominated by a Western bourgeois white male — Sigmund Freud. Yet traditional societies have been dealing with the ego and the unconscious for centuries, and have developed processes for healing the psyche. We can trace the genealogies of healing there from long before the arrival of psychiatry and psychoanalysis in colonial Africa. So, my idea, first, was to make a kind of tribute to the study of the unconscious before the invention of psychoanalysis, before Freud's *Totem and Taboo*, before the modern celebration of such philosophy or science — you can call it what you want. This is why I wanted to set up a range of voices from Western and non-Western cultures, from the traditional and the very post-postmodern era, all thinking about how to define the psyche. As a starting point, I wanted to focus on madness, with three axes: psychosis, schizophrenia, and paranoia. In light of what we call madness, I imaged the necessity of underlining eighteen topics: from modernity to magical sciences, reason, politics, digital technology, genocide, and colonization — all different but very significant aspects of modernity. Again,



I was trying here to map voices different from those that we hear normally, those we do not often hear because of the hegemony of Western and modern colonial thought on these topics.

**CE:** You have frequently noted that in the West, “repair” is based on the desire to return a damaged object or subject back to an original state. By contrast, in African societies, rituals of scarification signal “the celebration of injuries and the aesthetics of their own repair.” This suggests that repair is a form of evolution rather than a process of restoration. Do you think that modern and traditional methods of treating mental illness point to a similar cultural gap?

**KA:** I do not necessarily like to think of a rupture between the traditional and the modern. As Bruno Latour reminds us, the distinctions that “we moderns” make between nature and society, between human and thing, rest on separations that our ancient ancestors—in their interdisciplinary world of alchemy, astrology, and phrenology—never made. Latour’s critique of scientific thinking challenges the limitations of binary thinking. It recognizes the connections between nature and culture—and so, between our culture and others, past and present. This has informed how I think about the psyche in African cultures. If you juxtapose the role of the traditional healer with the function of the confessor in the Catholic Church, it’s almost the same. Or if you juxtapose the function of the confessor and the psychoanalyst, it’s even closer.

That said, what I found interesting in the question is whether the notion of what we call “repair” can be applied to the psyche, again either from a traditional or modern point of view. I think that what really struck me and still makes me think about the relevance of traditional methods of healing mental illnesses is—as I have discovered with most of the Senegalese healers—that most of these masters of ceremonies were “mad people.” In Malawi and in other parts of Africa, like in the Congo, the traditional healer is someone who is neither “normal” nor “mad,” but who exists in between those states of mind. Most of the time healers claim to have spirits or genies possessing

them—forces that help them to heal other people who are mentally ill. It would be easy to dismiss these rituals as unscientific or the product of a superstitious mind, but I think that would be to disregard their cultural and therapeutic value. A patient’s criticism of his or her own delusional thoughts and abnormal behavior is, for the psychiatrist, an important component of the talking cure. Similarly, for those afflicted by spirit possession and other forms of supernatural illnesses, beginning to compose intelligible messages out of the visions, dreams, and voices that possess them is a sign that healing is under way. It shows that the mentally ill person is a social being, that he or she recognizes the symbolic code of the group. This is why Claude Lévi-Strauss suggests that the importance of shamanistic healing lies in its “symbolic efficacy,” which is to say, the ability of the healer to offer a spectacle that functions as a reenactment of both the illness and the cure. I think it’s this symbolic dimension that gets lost in clinical psychology.

The second thing that I found extremely interesting, especially when seen through the lens of psychoanalysis, is

the fact that in non-Western communities, the interpretation of pathological behavior involves the entire community: the mother, father, cousins, the community. This is absolutely opposite to the Western tradition, where you lie on the sofa, alone in a room with a single interlocutor—though, in the end, because of the narrative you develop, your whole community is around you, just not physically present. Finally, it was important for me to understand that repair has always been the ground for another life in traditional societies. It is a form of evolution, because the object is celebrated even more so once it has been repaired. The repair marks the passage of time: there was damage on this body, and the repair is there as a signature to say that this has happened and it has been fixed. In the West, we deny this history of the object. We talk about memory, but we never include history.

*The exhibition Kader Attia: Reason’s Oxymorons, on view at Hood Downtown January 5–March 18, 2018, was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Bernard R. Siskind Fund and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.*



Kader Attia was born in France in 1970. He grew up both in the suburbs of Paris and in Algeria, where his parents were born. His research-based practice stems from the experience of inhabiting two worlds. Widely acclaimed after his tour-de-force installation *The Repair from Occident to Extra-Occidental Cultures* at Documenta, Kassel, in 2012, he continues to engage with the intellectual space where Africa, North Africa, France, non-Western and Western worlds, by and large, coalesce. His interests span philosophy, psychoanalysis, medicine, history, political science, and architecture. He has continued to examine colonialism and its aftermath as a discursive space, the implications of cultural hegemony as a Western system of value, modernism and modernity, and the legacy of enlightenment thought in ordering our reality. Although Attia describes himself primarily as a sculptor, he works in a variety of art forms, including photography, architecture, video, and installation.

Attia’s debut solo exhibition was in 1996 in the Democratic Republic of Congo. Since then he has had numerous solo and group shows at prestigious venues such as the Venice Biennale (2003; 2017); Documenta 13 (2012); Dak’Art Biennale (2014 and 2016); 8th Lyon Biennale (2015); and 5th Marrakech Biennale (2016). His work has been shown at the Museum of Modern Art, the Tate Modern, and the Guggenheim Museum. He was awarded the prestigious Marcel Duchamp Prize, one of the most important arts awards in France, in 2016.

(above) Artist Kader Attia. Photo by Per Kristiansen.

# calendar of events

HOOD DOWNTOWN IS LOCATED AT 53 MAIN STREET, HANOVER, NH

## JANUARY

**10 January, Wednesday, 5:00 P.M.**

Top of the Hop, Hopkins Center

### GALLERY TALK

**“Of Trees and Life: Contemplating the Art of Jennifer Steinkamp”**

John Stomberg, Virginia Rice Kelsey 1961s Director, Hood Museum of Art

Join us for an introduction to *Judy Crook 9*, a digital animation painstakingly created by the artist Jennifer Steinkamp in 2017 (see p. 8), on view at the Top of the Hop. Her work introduces images of nature into architectural spaces in a manner that complicates the idea of inside and outside, and built versus natural environments. *Judy Crook 9* takes the viewer through four seasons in one tree’s life—repeated endlessly to simultaneously evoke the cyclical nature of life and the ideal of infinite existence.

**30 January, Tuesday, 4:45 P.M.**

Loew Auditorium, Black Family Visual Arts Center

### ARTIST LECTURE AND DISCUSSION: KADER ATTIA

**“Accident as Repair”**

Presented in conjunction with *Reason’s Oxymorons*, on view at Hood Downtown (see pp. 3–5), artist Kader Attia will present a lecture about his work, followed by a discussion with Tarek El-Ariss, Associate Professor of Middle Eastern Studies, Dartmouth.

## FEBRUARY

**15 February, Thursday, 12:30–1:30 P.M.**

Hood Downtown

### LUNCHTIME GALLERY TALK

**“Psychoanalysis, Ethnography, and (Post-)colonial Violence in the Work of Kader Attia”**

Chad Elias, Assistant Professor, Contemporary Art, Department of Art History, Dartmouth

## MARCH

**14 March, Wednesday, 6:30–8:00 P.M.**

Hood Downtown

### ADULT WORKSHOP

***Reason’s Oxymorons***

Through a series of interviews with philosophers, psychiatrists, traditional healers, and others, Kader Attia’s work explores global attitudes and approaches to mental health and treatment. Experience this immersive installation and spend time in conversation with others interested in these issues and new forms of contemporary art. *A visit to the exhibition in advance of the workshop is recommended.*

## WHAT’S IN A BRICK?

Careful selection of materials is crucial to getting the museum’s new façade exactly right. Architects Tod Williams and Billie Tsien have gone to great lengths to find the perfect combination of bricks and mortar that will speak to the Hood’s immediate neighbors, traditional red-brick Wilson Hall and brick-and-glass modernist Hopkins Center. Williams and Tsien’s vision for a white brick façade will also echo the iconic edifices of nearby Dartmouth Row, sparking a new conversation among the structures along the Green.

The architects vetted five different samples of gray and white bricks shipped from as far away as Europe and as close by as Maine. Then, in the parking lot behind the museum, a contractor constructed mock-up walls from each of the five bricks. Each sample wall included a corner, so the architects could assess how the bricks would relate to each other on the prominent corner above the Hood’s new front entrance. Williams and Tsien also compared the shape, size, color, and glaze of each variety of brick.



The exterior of the museum’s expanded façade with the new bricks alongside the original bricks and cupola on the west side of the new Hood. Photo by Alison Palizzolo.

The hand-formed Petersen bricks from Denmark immediately fit the architects’ vision for a “quiet façade” that feels familiar and at home on the Dartmouth campus. Williams and Tsien also fine-tuned the color of the mortar, the alignment of the bricks, and the precise combination of white and light gray bricks they will use to animate the surface of the new north façade. When masonry work got underway, all were delighted with the result!



From left to right: Marie-Therese Cummings '18, Levinson Intern; Kimberly Yu '18, Homma Family Intern; Tess McGuinness '18, Conroy Intern; Gina Campanelli '18, Class of 1954 Intern, and Ashley Dotson '18, Conroy Intern. Not pictured: Emily Carter '19, Mellon Special Projects Intern. Photo by Amelia Kahl.

## Welcome to Our New Interns

The Hood's internship program is continuing throughout the museum's closure. Last year, Hood interns developed Virtual Space for Dialogue (VSFD) projects in lieu of physical *Space for Dialogue* exhibitions. Students chose works from the Hood's collection and developed websites around them. Dartmouth's DALI lab provided assistance in terms of design and technical support. Projects ranged from an exploration of public sculpture on campus (a project that would be impossible in a gallery exhibition) to a close look at the iconography of one specific object, a Native American Winter Count. You can explore the VSFD projects through the Hood's website or at [www.vsfid.hoodmuseum.dartmouth.edu](http://www.vsfid.hoodmuseum.dartmouth.edu).

Meet the Hood's six interns for the 2016–2017 academic year! Our two programming interns, Ashley Dotson and Tess McGuinness, are developing programs for Dartmouth students around current exhibitions. Our two curatorial interns, Kimberly Yu and Gina Campanelli, are researching Hood objects and possible new acquisitions. Our public relations intern, Marie-Therese Cummings, is promoting Hood programs and events on campus. Finally, the Hood's classical coin intern, Emily Carter, will be working with Professor Roberta Stewart to research coins in the museum's collection. Five of our interns are also working together to curate a photography exhibition that will be on display at the museum's reopening.

## Past Hood Interns: Where are they now?

**Name:** Karysa Norris, Dartmouth Class of 2012  
**Major:** Art History modified with Medieval and Renaissance Studies  
**Internship year/title:** 2011–12, Class of 1954 Curatorial Intern

**What have you been up to since you graduated from Dartmouth in 2012? Did you pursue a career in the arts? If so, what are you currently doing?**



After graduation, I was lucky enough to continue working at the Hood for another three years as a curatorial assistant. My primary project was working with the registrars to manage deaccessions, but I also worked with the curators of academic programming and had the opportunity to lead several Dartmouth class visits to the museum. After the Hood, I was the curatorial assistant at the Worcester Art Museum in Massachusetts, where I provided administrative and research support to the collections-focused departments (curatorial, conservation, registration, and exhibition design and fabrication). My work at both museums included a focus on deaccession, provenance, and intellectual property matters, which sparked an interest in the field of art law. As a result, I am now a legal administrative assistant at Mirick, O'Connell, DeMallie & Lougee in Worcester as I prepare to apply to law school in 2018.

**Were your original intentions to pursue a career in the arts after college?**

I had no intention of working in the arts when I first arrived at Dartmouth. I was interested in a career in academics and had no concept of art and museums as educational resources. I didn't even know what art history was until I started college, but once I found those classes and realized how deeply visual my scholarly interests were, I was completely enamored. After that, I needed to figure out what kind of career I could pursue to capitalize on that passion. The Hood played a significant role in answering that question.

**What advice would you give to a Dartmouth student considering applying for an internship at the museum?**

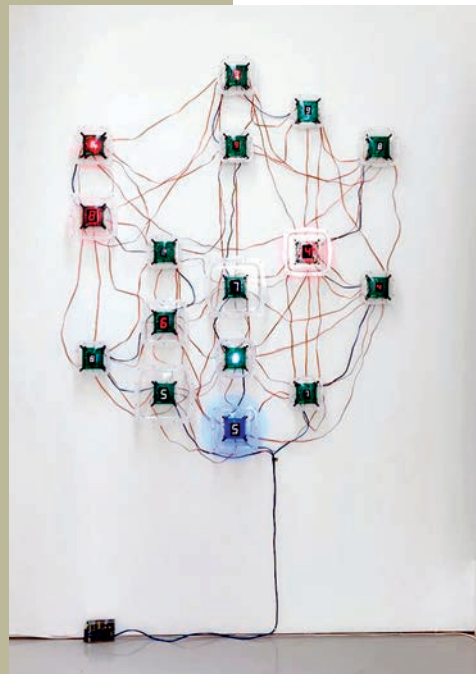
Experience as much art as you can. Go beyond art history and take a studio art class, even if you don't think you're an artist. Visit museums and galleries, especially now as a student when entrance fees are either reduced or waived if you have your Dartmouth ID. Go to Hood and Hop events. Figure out what you like and don't like, what you think works and what doesn't work, and be prepared to articulate these ideas in your internship cover letter and interview. As a member of the Hood's target audience (Dartmouth students), the most valuable contribution an intern makes to the museum is her opinion. As much as the Hood can help improve your career prospects, you can help the Hood improve its service to the college and community. Be sure that your application conveys a clear and sincere sense of why you are particularly equipped to be an effective contributor to the museum's mission.

**Is there anything else you'd like to add, or further advice for current Dartmouth students?**

Even if you're not interested in a fine arts career, take art history classes and visit the Hood! The ARTH faculty and museum staff members were some of the most intelligent, kind, and helpful people that I encountered at Dartmouth, and they continue to be some of my greatest supporters today. Learning how to look at art is also relevant to so many fields that many people wouldn't expect, like engineering and medicine. Take advantage of a world-class teaching museum like the Hood while you can; the experience will be invaluable to your life no matter what career path you choose.

For the full version of Karysa's interview, visit [hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu).





## NEW ACQUISITIONS

### Tatsuo Miyajima, *Life (Corps sans Organes) No. 5, 2013*

For Miyajima's *Life (Corps sans Organes)*, the artist adopts theorist and playwright Antonin Artaud's term "corps sans organes" to intimate the idea of a body capable of functioning independently from its interconnected constituent parts. The series uses a computer program developed with artificial life expert and Tokyo University professor Takashi Ikegami to generate number sequences in response to the rhythm and speed of others in the system. Electronic display counters, interconnected by wires, display numbers from 1 to 9, working intelligently off of one another to create a "living" system.

Miyajima uses numbers in his work in part because of their universality and ability to transcend cultures. By avoiding zero, Miyajima's use of numbers also references the cycle of birth to death as influenced by Buddhist thinking. Miyajima views zero as signifying death and subscribes to the idea that death is not an end. "Time connects everything," says Miyajima. "I want people to think about the universe and the human spirit."

Tatsuo Miyajima was born in 1957 and lives and works in Ibaraki, Japan. He finished undergraduate and postgraduate studies at the Tokyo National University of Fine Arts and Music in 1986, after which he began experimenting with performance art before moving on to light-based installations. In addition to participating in numerous international biennales and important group shows, he has been the subject of numerous solo exhibitions.

Tatsuo Miyajima, *Life (Corps sans Organes) No. 5, 2013*, L.E.D., IC, microcomputer by Ikegami program, steel, plastic cover, passive sensor, electric wire. Hood Museum of Art, Dartmouth College: Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange; 2017.51.

### Jennifer Steinkamp, *Judy Crook 9, 2017*

Artist Jennifer Steinkamp's digital animation *Judy Crook 9* introduces images of nature into architectural spaces in a manner that complicates the idea of inside and outside, and built versus natural environments. It takes the viewer through four seasons in one tree's life—repeated endlessly to simultaneously evoke the cyclical nature of life and the ideal of infinite existence. Steinkamp has been making works of digital art that honor her art teachers over the years. This work is from a series named after her professor of color theory at the Art Center College of Design, Pasadena. Rather than make one animation in an edition of nine, however, Steinkamp has made nine variations on the same theme—each one significantly different. This new video installation has been installed centrally in the Top of the Hop in the Hopkins Center for the Arts, where it can be seen every evening. We are grateful to our HOP colleagues for working with us to give the work a public presence on Dartmouth's campus.

Steinkamp lives and works in Los Angeles. She studied at the Art Center College of Design in Pasadena and the California Institute of the Arts and is currently a professor in the Department of Design Media Arts at UCLA.

Jennifer Steinkamp, *Judy Crook 9, 2017*, video installation, dimensions variable, edition 1 of 1 with 1 AP, LM25589. Hood Museum of Art, Dartmouth College: Purchased through a gift of Georgina Tugwell Russo '77 and Thomas Adrian Russo '77; 2017.45. Photo courtesy the artist and Lehmann Maupin, New York and Hong Kong.



Eadweard Muybridge, *Half Dome from Glacier Point, Yosemite, 1872*

Although best known for his pioneering photographic studies of animal locomotion, British-born Eadweard Muybridge was an innovative photographer of the American West, known especially for his spectacular views of Yosemite Valley, California. Muybridge immigrated to New York in the early 1850s and, in 1855, moved to San Francisco, where he would spend much of his career. During his first photographic excursion to Yosemite in 1866, he captured stunning half-plate and stereoscopic views of the region’s best-known visual wonders, especially its waterfalls. When he returned in 1872, he made a series of mammoth-plate negatives (roughly 17 by 22 inches) that, by virtue of their scale, further dramatized Yosemite’s grand vistas.

*Half Dome from Glacier Point, Yosemite* dates from this later excursion and exemplifies the vertiginous vantage points and subtle atmospheric effects that Muybridge sought out for his photographs. Utilizing a compositional strategy exploited by his contemporaries in landscape painting, including Albert Bierstadt, he offers his audience a panoramic view over a cliff, with no ground to stand upon. Such dramatic images fueled Yosemite’s growing association with the seemingly untouched—though in reality long inhabited—American West. Such precipitous vantage points were not always easy to access. In 1873, a San Francisco newspaper reported that “[Muybridge] has cut down trees by the score that interfered with the cameras from the best point of sight; . . . he has gone to points where his packers refused to follow.”<sup>1</sup> In this image, he captured the slight haze filling the valley and, as he often did, overprinted an unrelated cloud negative onto what otherwise would have been a blank sky. He thereby accentuated the atmospheric—rather than purely topographic—aspects of this breathtaking landscape.

1. *Daily Alta Calif*, April 7, 1873, cited by Philip Brookman in *Eadweard Muybridge in a Time of Change* (Washington, D.C.: Corcoran Gallery of Art; Göttingen, Germany: Steidl), 58.

Eadweard Muybridge, *Half Dome from Glacier Point, Yosemite, 1872*, mammoth albumen print from wet collodion negative. Hood Museum of Art, Dartmouth College: Purchased through the Edward A. Hansen Memorial Fund; 2017.50.





# MUSEUM news



John Reynolds (left), lead preparator, constructs a mount for an African mask of the Ekpo Society, which will be featured in the reinstallation of the African art gallery. Matt Zayatz, preparator, packs the portrait of Maud DuPuy Darwin by Cecilia Beaux. Photo by Alison Palizzolo.

## Behind the Scenes at the Museum

The Hood's exhibitions preparators and registrars have been working behind the scenes to ready the objects in our collection to be reinstalled in the new galleries. We are excited to share some of the highlights of our work with you in anticipation of the reopening!

Art handling, numbering, and preparing for display have been the focus of much of our work in these past months. New acquisitions of works on paper are matted as they arrive, in order to ensure that they are properly housed before the big move. This also entails recording the accession number on both the back of each photograph or print and its respective mat. We have also focused on numbering all three-dimensional acquisitions. This is a many-stepped process: numbering one piece of pottery requires brushing a reversible protective layer on the underside of the piece, letting it dry, applying the number, and then applying a protective layer over that. The Hood staff has also begun to unpack and gather objects that will be on view in the galleries when the museum first opens, and to undertake the intricate task of fashioning object-specific mounts for many of them.

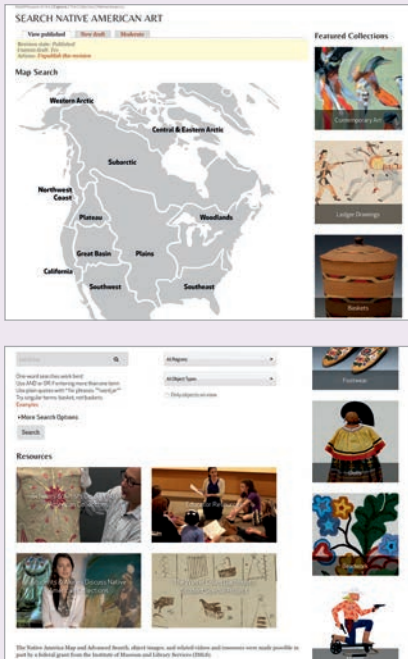
Object care and preparation also includes conservation and thinking strategically about storage. In addition, when the museum's curators identify works for conservation treatment, we pack and deliver those works to the Williamstown Art Conservation Center (WACC) in Massachusetts. We also recently sent works of American silver to the Metropolitan Museum of Art in New York for cleaning and coating with a protective lacquer to prevent oxidation. The preparations for these seemingly simple tasks are quite involved, and require much time, precision, and knowledge about the work of art. Each work has different needs depending on its materials, condition, size, shape, and weight, and our goal is to carefully steward and protect these works for many generations to come.

Finally, we have been working on new systems for managing our storage space to ensure that objects not on display in the galleries are readily available for teaching. This work has helped us gain even more appreciation for the objects in our care. We know that you'll enjoy visiting old friends and meeting some exciting new art acquisitions when the museum reopens!



Cynthia Gilliland, associate registrar, works on applying an accession number to the Leonard Tsosie terracotta pot titled *Storyteller*, while Sue Achenbach, art handler, cuts a mat for Bruce Conner's lithograph titled #117. Photo by Alison Palizzolo.





### Website for Native American Collection Now Live

In 2013, the Hood Museum of Art was awarded an Institute of Museum and Library Services (IMLS) grant to photograph the museum's Native American collections of approximately 4,000 objects. That project is now complete and, as part of the grant, the museum has also made available a special online portal for this collection that allows the user to search this collection only. This webpage also includes a custom map search that allows the visitor to click on a region in the United States, Canada, or Greenland and get a dropdown list of all the tribes, nations, and cultural groups from that region. If the user clicks on one of these, he or she can automatically see all the works that the museum stewards that are ascribed to that group. We are also developing a link to educator resources for K–12 teachers on these objects, and videos with past lectures and talks on the collection by scholars and students. The scholar videos include experts in the field of Native American art, culture, and history. Lastly, the portal includes links to a special intern project on the museum's Nakota (Yankton Sioux) Winter Count by former Hood intern Singer Horse Capture, Class of 2017, as well as to curated groups of objects that represent some of the strengths of the collection, including ledger drawings, beadwork, contemporary art, footwear, humor, dolls, and baskets.

### A Special Announcement about Membership

The encouragement, contributions, and participation of our supporters help this institution enrich lives through art. Our admission has always been free, and we are pleased to announce that membership is now free too!

Why offer free membership? We believe it is the right thing to do for our members. As a cultural institution that serves Dartmouth, the Upper Valley, and the greater alumni and museum community around the world, the Hood wants to be open and accessible to all. The Hood belongs to everyone, and having free membership makes belonging possible for everyone. **Become a Friend online at [hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu)!**

All current members are automatically Friends of the Hood Museum of Art. Rather than paying membership dues upfront, we are asking that our Friends consider an annual contribution to the Friends of the Hood. These donations are 100% tax deductible and directly support Hood exhibitions, programs, and services. See the Hood's website for more information and to give.

In addition, the Lathrop Fellows program remains unchanged. We invite Lathrop Fellows to renew annually; donors at \$2,500 and above will still receive recognition as Lathrop Fellows. To learn about becoming a Lathrop Fellow, please contact the program's liaison, Deborah Tober, assistant to the director, at (603) 646-2348 or [deborah.m.tober@dartmouth.edu](mailto:deborah.m.tober@dartmouth.edu).

### Hood Receives Prestigious Ford Foundation and Walton Family Foundation Grant to Diversify Art Museum Leadership

The Hood Museum of Art is pleased to be among the first museums in the country to receive a *Diversifying Art Museum Leadership Initiative (DAMLI)* joint grant from the Walton Family Foundation and Ford Foundation. The three-year grant (2018–20) will allow the museum to hire an associate curator of Native American art, a Native American art graduate fellow, and a Native American art undergraduate intern to conduct research on the collections, collaborate with campus and community stakeholders to teach with the collections, and produce an exhibition in the museums galleries, accompanied by a scholarly publication.

Recent studies show that the staff and leadership of art museums do not adequately reflect the socio-economic and racial demographics of the country. According to a national study by the Andrew W. Mellon Foundation, only 16 percent of art museum leadership positions were held by people of color, despite the fact that 38 percent of Americans identify as Asian, Black, Hispanic or multi-racial. DAMLI will support innovative strategies and programs to advance diversity across the sector, including at the Hood Museum of Art.

The *Diversifying Art Museum Leadership Initiative* is fiscally sponsored by Rockefeller Philanthropy Advisors.



Exhibition openings at Hood Downtown are among the events made possible by supporters such as the Friends of the Hood Museum of Art. Photo by Rob Strong.

GENERAL INFORMATION



53 Main Street, Hanover, NH 03755

Hours

Wednesday through Saturday, 11:00 A.M.–7:00 P.M.;  
Sunday, 1:00–5:00 P.M. Closed Monday and Tuesday.

Guided Group Tours of Public Art and the  
Orozco Fresco

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

Parking

Metered public parking is available in front of  
the museum on Wheelock Street and behind the  
museum on Lebanon Street. Public parking for  
Hood Downtown is available on Main Street and  
behind the exhibition space in a public lot between  
Allen and Maple Streets. All-day public parking is  
available at the parking garage on Lebanon Street.

For more information, please call  
(603) 646-2808 or visit our website at  
[hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu).

Follow us



The Hood Museum of Art is committed to environmental  
mindfulness and stewardship. This publication is certified to the  
Forest Stewardship Council Standard.



Hood Museum of Art  
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Hanover, NH 03755

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**Membership to  
the museum  
is now FREE!**

Become a Friend of  
the Hood Museum of Art  
on our website.  
We look forward to  
welcoming you!

See p. 11 of this issue  
for more details.

HOOD MUSEUM OF ART

quarterly

Winter 2018

DARTMOUTH COLLEGE