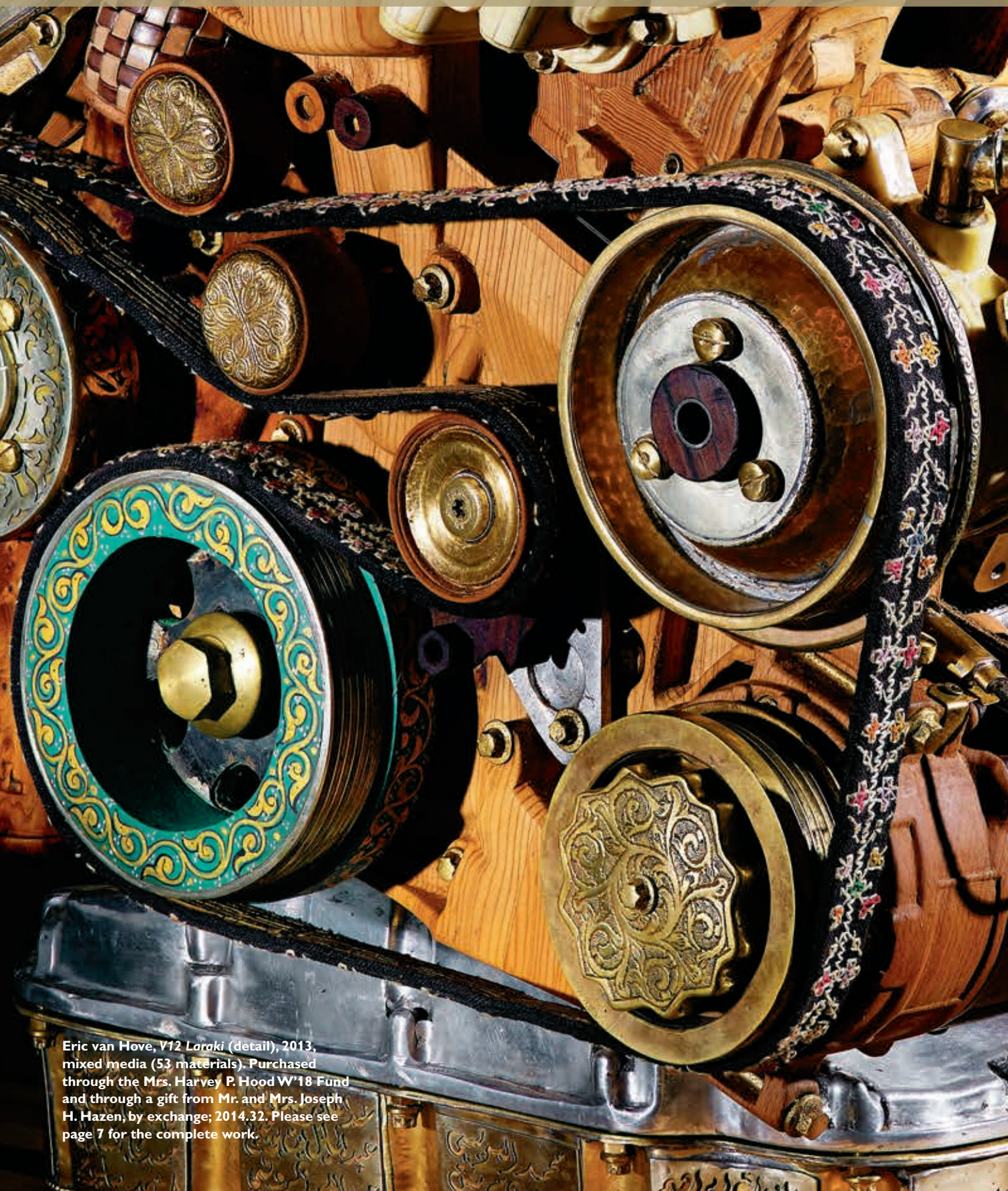


HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

quarterly

Winter 2016



Eric van Hove, *V12 Laraki* (detail), 2013, mixed media (53 materials). Purchased through the Mrs. Harvey P. Hood W'18 Fund and through a gift from Mr. and Mrs. Joseph H. Hazen, by exchange; 2014.32. Please see page 7 for the complete work.



Photo by Robert Gill.

LETTER FROM THE DIRECTOR

It is a great pleasure to write to you as the inaugural Virginia Rice Kelsey 1961s Director of the Hood Museum of Art. The Hood has long been a leader in its field and has constantly advanced its practice through innovative approaches to collecting, exhibiting, and teaching with art. Faculty members from multiple disciplines rely on the Hood for the pedagogical enhancements it brings to classes, students look to it for both curricular and extracurricular activities, and visitors count on it for dynamic programming. The Hood matters; it serves multiple communities and it serves them well.

All this good work will soon be advanced significantly by a major addition to the wonderful Charles Moore building that the Hood has called home for the last thirty years. The architectural firm of Tod Williams Billie Tsien has been at work inventing imaginative ways to increase the square footage and the visibility of the Hood. Tod and Billie are poets of space, and their work will become a signature landmark for the Hood and Dartmouth. Teaching with art is a creative enterprise and the new building will be a physical manifestation of that belief.

As you will see in these pages, the project is well under way. The plans include more object study rooms, a sweeping public reception space, and several stunning new galleries. The museum will soon need to curtail much of its operations to allow the construction to begin in earnest. During the next few years, the museum will be in touch regularly to update you on its progress and to let you know about ongoing programs. The Hood will not be gone, just a moving target.

Before the construction begins, the museum still has one more season of exhibitions to present. Senior Curator of Collections Kathy Hart has once again worked her magic to bring you a presentation of new work by Vermont artist Eric Aho. Known for paintings that push the envelope between representation and abstraction, Aho embraces the metaphysics of the unknown in his recent work. These paintings, based on ice cuts in a pond near his home, encourage the contemplation of absence versus presence—what is a hole, after all? Aho carries forth in paintings a tradition of allusion long associated with Vermont poets, and the Hood is thrilled for the opportunity to bring his work to the Upper Valley.

The other special treat features a wide range of works by artists from multiple African nations. *Inventory: New Works and Conversations around African Art* represents a sampling of the brilliant collection that curator Ugochukwu-Smooth Nzewi has been building for the Hood. Notable for the variety of work on view, *Inventory* demonstrates the breadth and vitality of contemporary art across the African continent and around the world. This is fast becoming a collecting strength of the Hood, and one that sets it apart from all but a handful of the other teaching museums in the United States.

Old art and new, borrowed and from the collection, moments of delight and of challenge, the familiar and the surprising—all of these will continue to characterize the Hood experience. As the museum moves through the exciting changes that lie in its immediate future, I hope that you will stay tuned and engaged. And I look forward to meeting every one of you in the years ahead.

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director

HOOD MUSEUM OF ART STAFF

Susan Achenbach, Art Handler
Gary Alafat, Security / Buildings Manager
Juliette Bianco, Deputy Director
Patrick Dunfey, Exhibitions Designer / Preparations Supervisor
Rebecca Fawcett, Registrarial Assistant
Stephanie Fournier, Office Assistant
Kate George, Tour Coordinator
Cynthia Gilliland, Associate Registrar
Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming
Deborah Haynes, Collections Documentation Manager and Cataloguer
Alfredo Jurado, Security Guard
Amelia Kahl, Associate Curator of Academic Programming
Vivian Ladd, Museum Educator
Barbara MacAdam, Jonathan L. Cohen Curator of American Art
Neely McNulty, Images and ArtStart Instructor
Nils Nadeau, Head of Publishing and Communications
Allen Newton, Security Guard
Ugochukwu-Smooth Nzewi, Curator of African Art
Kathleen O'Malley, Registrar
Julie Ann Otis, Development and Membership Coordinator
Alison Palizzolo, Public Relations Assistant
Sharon Reed, Programs and Events Coordinator
John Reynolds, Lead Preparator
Katharine Staelin, Digital Media Specialist
John Stomberg, Virginia Rice Kelsey 1961s Director
Christopher Warren, Security Guard
Lesley Wellman, Hood Foundation Curator of Education
Kathryn Whittaker, Security Guard
Janet Whyte, Security Guard
Nicole Williams, Exhibitions Coordinator
Matthew Zayatz, Preparator

HOOD MUSEUM OF ART

Dartmouth College
Hanover, New Hampshire 03755
(603) 646-2808
www.hoodmuseum.dartmouth.edu

Hood Quarterly #48 (Winter 2016)

Copiedited by Nils Nadeau

Designed by Joanna Bodenweber

Printed by Villanti Printers

Photography by Jeffrey Nintzel,
unless otherwise noted.

© 2016 Trustees of Dartmouth College

SPECIAL exhibitions



Eric Aho, *Ice Cut* (1932), 2010, oil on linen. Purchased through the Virginia and Preston T. Kelsey '58 Fund; 2015.24.1. Photo by Rachel Portesi.

ERIC AHO: ICE CUTS

January 9–March 13

Vermont-based artist Eric Aho's series of *Ice Cut* paintings is inspired by the hole cut in the ice in front of a sauna, an aspect of Finnish culture that Aho's family has maintained to this day. Intended for an icy immersion following the heat of the sauna, the *avanto*, as it is called in Finnish, becomes the series' central motif. Aho began the *Ice Cuts* series nine years ago, making one or two paintings a year, and this exhibition is the first to concentrate on the *Ice Cuts* paintings he has created to date. The central abstract form in these compositions provides the structure for experimentation with paint texture, surface, and subtly nuanced color, lending these frozen scenes both an austere beauty and a particular vibrancy. This exhibition brings together the major paintings in the series and smaller, related works on paper to offer unique insight into the artistic process.

This exhibition was organized by the Hood Museum of Art and generously supported the Philip Fowler 1927 Memorial Fund and the Ray Winfield Smith 1918 Memorial Fund.

INVENTORY: NEW WORKS AND CONVERSATIONS AROUND AFRICAN ART

January 16–March 13

Successive African art curators at the Hood Museum of Art have assembled an extraordinary and holistic vision of the arts of Africa that encompasses both important historical milestones and the multiple cultural and social vistas of the continent. In *Inventory*, thirty-one exceptional objects demonstrate the Hood's more recent collecting emphasis, mapping the contour of modern and contemporary African art from the 1960s to the present while also shedding critical light on the diversity of African artistic practices by multiple generations of artists. The installation includes an exciting array of paintings, photographs, sculptures, drawings, ceramics, and mixed media, including works by Ibrahim El Salahi, Lamidi Fakeye, Akin Fakeye, Owusu-Ankomah, Victor Ekpuk, Chike Obeagu, Candice Breitz, Nomusa Makhubu, Julien Sinzogan, Aida Muluneh, Halida Boughriet, Mario Macilau, Eric van Hove, Khulumeleni Magwaza, and Nidhal Chamekh.

This exhibition was organized by the Hood Museum of Art and generously supported by the William B. Jaffe and Evelyn A. Hall Fund.



Mário Macilau, *Untitled, Living on the Edge* series, 2014, pigment Inkjet print on cotton rag paper. Purchased through the James and Barbara Block Acquisitions Endowment. Selected by participants in the seminar "Museum Collecting 101": Julie F. Goodrich, MALS, Lauren K. Mitchell, Class of 2018, Gabriel Barrios, Class of 2015, Joyce J. Pan, Class of 2015; 2015.41.



POINTS OF VIEW

January 5–March 13

The works of art in this exhibition, arranged in pairs, offer contrasting positions by artists on a variety of themes: men and women, the family, war and human suffering, landscapes and seascapes, images of others and of the self. Each pair is accompanied by a single question about the artists' individual approaches to their subjects: From what points of view (literal, emotional, intellectual) does the artist look at his/her subject? Is the artist's stance celebratory? honorific? critical? a form of protest? In what ways does the artist communicate this to the beholder? Art history professors Joy Kenseth and Mary Coffey curated this exhibition in conjunction with their survey of art and architecture from 1500 to the present.

This exhibition was organized by the Hood Museum of Art and generously supported by the Harrington Gallery Fund.

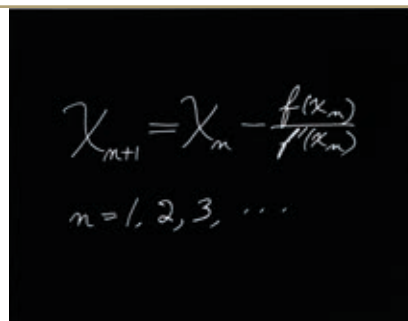
Albrecht Dürer, *Saint Jerome in His Study*, 1514, engraving on laid paper. Gift of the Estate of Jean K. Weil in memory of Adolph Weil Jr., Class of 1935; 2013.7.1.

THE CONCINNITAS PORTFOLIO

January 5–March 13

Concinnitas is a Latin term that connotes an elegant, skillful joining of elements. It was used by Renaissance scholar, artist, and architect Leon Battista Alberti (1404–1472) to describe the beauty found in the confluence of perfect uses of number, position, and outline. The *Concinnitas* project was a two-year collaborative venture between Parasol Press and Daniel Rockmore, professor of mathematics and computer science at Dartmouth. In 2012, Parasol commissioned ten mathematicians, physicists, and computer scientists—including two Nobel Laureates and five Fields Medalists—to create etchings of the mathematical expression most meaningful to them. These formulae were then printed by the fine-art print shop Harlan and Weaver as aquatints, evoking the look of equations quickly and elegantly sketched in white chalk on a blackboard.

This exhibition was organized by the Yale University Art Gallery, and its presentation at the Hood Museum of Art, Dartmouth College, was generously supported by the Harrington Gallery Fund.



Stephen Smale, *Newton's Method*, number 9 of 10, from the portfolio *Concinnitas*, 2014, aquatint on Rives BFK paper. Purchased through the Phyllis and Bertram Geller 1937 Memorial Fund and the Anonymous Fund #144; 2015.6.9.



Eric Aho: Ice Cuts

The *avanto*, or hole in pond ice next to a Finnish sauna, has absorbed Vermont artist Eric Aho for the last nine years. In an ongoing series, he has focused on this subject for one or two paintings per year, and he has executed many water-color studies (see the back cover of this *Quarterly*), as well as smaller canvases and a series of monotypes. Aho, trained as a printmaker, started painting when he moved to northern New England to teach that subject at the Putney School near Brattleboro in 1989. His major interest has been landscape painting, and his work has evolved toward abstraction in recent decades, as is clear from the *Ice Cuts* series, which eliminates the horizon line and focuses entirely on the shape of this void in the ice. The vantage point of these pictures is slightly above the hole, in fact, and in the large paintings it feels as though one could take a few steps and immerse oneself in the cold depths.

Aho talked about the series in an interview in conjunction with a 2012 Currier Museum of Art exhibition: “Spare and simple as they are, they turn out to be some of my most ambitious paintings. The series corresponds with my father’s tales of Depression-era ice harvesting—that is why I’ve given those dates in parentheses after the title. On a personal level, his deathbed story of ice harvesting as a boy is what drew me in. What held me there is the central black shape. It reminds me of Gustave Courbet, Kasmir Malevich, Ellsworth Kelly, and James Turrell simultaneously. Literally it is the plunge hole in front of my Finnish sauna that I cut new each week in the winter.”

This exhibition provides the opportunity to share in Aho’s extended meditation upon this austere, simple, yet mesmerizing subject. For the first time, a large group of the series has been gathered together, along with his studies created

for the large works. The ice surface and cut reveal color and reflections, while the water in the hole is opaque in some canvases and reflective in others. These aspects are all opportunities for Aho. As the series progresses, for example, he makes the water into a glowing yellow surface, showing the light of an Arctic sky. What becomes apparent in these luminous and complex works is that ice and water, the same substance in different forms, are resubstantiated as paint on canvas in the form of color and brushstroke. They are an intense meditation on winter, and on the art of painting.

KATHERINE HART

Senior Curator of Collections and
Barbara C. and Harvey P. Hood Curator
of Academic Programming

This exhibition was organized by the Hood Museum of Art and generously supported the Philip Fowler 1927 Memorial Fund and the Ray Winfield Smith 1918 Memorial Fund.

(Above) The Finnish sauna Eric Aho built in southern New Hampshire, with its *avanto* in front. Photo by Rachel Portesi.



Eric Aho, *Ice Cut (1932)*, 2010, oil on linen. Purchased through the Virginia and Preston T. Kelsey '58 Fund; 2015.24.1. Photo by Rachel Portesi.



Eric Aho, *Ice Cut III*, 2010, gouache, ink, and watercolor on gessoed paper. Gift of the artist; 2015.39.1. Photo by Rachel Portesi.

calendar of events

All lectures and film screenings take place in the Hood Museum of Art Auditorium, unless otherwise noted.

JANUARY

8 January, Friday, 5:00 P.M.

ARTIST TALK AND RECEPTION

Eric Aho: "Ice Cuts"

Eric Aho will discuss his paintings of the northern winter landscape, including the *Ice Cuts* series. A reception will follow in Kim Gallery.

16 January, Saturday, 2:00 P.M.

SPECIAL TOUR

Inventory: New Works and Conversations around African Art

Sarah E. Lund '16, Homma Family Intern, and Smooth Nzewi, Curator of African Art, Hood Museum of Art

26 January, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

"Eric Aho's *Ice Cuts*"

Kathleen Osgood, Lecturer, University of Vermont
This UVM environmental studies lecturer and former Center for Circumpolar Studies board member will discuss Eric Aho's *Ice Cuts* from the perspective of her study of the lifeways and literature of northern native peoples.

30 January, Saturday, 2:00 P.M.

INTRODUCTORY TOUR

Eric Aho: *Ice Cuts*

FEBRUARY

3 February, Wednesday, 6:30–8:30 P.M.

ADULT WORKSHOP

The Language of Abstraction

This discussion-based workshop explores how contemporary artists employ abstraction to communicate ideas and create a range of effects. It features works by regional artists including Eric Aho, Colleen Randall, and Esmé Thompson, paintings by Aboriginal Australian artists, and recent acquisitions by contemporary African artists. In the studio, participants will experiment with mono printing and collage to make a small group of abstract works to take home. No previous art experience necessary. Enrollment is free, but limited. Please register through the museum's online calendar by February 1.

6 February, Saturday, 11 A.M.–4:00 P.M.

Montshire Museum of Science

SPECIAL FAMILY EVENT AT THE MONTSHIRE MUSEUM OF SCIENCE

"Investigate Ice! The Science and Art of Frozen Water"

Join us for a full day of family workshops. Experiments will range from observing the beauty and symmetry of ice crystals to investigating the insulating properties of snow, and art activities will engage with the intersection of light, color, and our frozen environment. *Investigate Ice!* is a collaboration between the Hood Museum of Art and the Montshire Museum of Science, as part of the Hood's exhibition *Eric Aho: Ice Cuts*.

9 February, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

"Queer Cyborgs and Postcolonial Freaks: The Afrofuturism of Binyavanga Wainaina"

Laura Edmondson, Associate Professor of Theater, Dartmouth College

In conjunction with *Inventory*, Edmondson will discuss the play *Shine Your Eye* by Kenyan writer Binyavanga Wainaina, focusing on how he expands notions of Afrofuturism through his fierce decolonial politics and using the exhibition as a visual and sociopolitical backdrop.

11 February, Thursday, 4:30 P.M.

PANEL DISCUSSION

The Life and Legacy of Ota Benga

Moderated by Mary Coffey, Associate Professor and Chair, Art History, Dartmouth College
Featuring Niyi Coker Jr., E. Desmond Lee Professor, African/African-American Theatre, Cinema, Directing, Playwriting, & Acting Center for International Studies Fellow, University of Missouri-St. Louis; Pamela Newkirk, Professor, Arthur L. Carter Journalism Institute, New York University; Fred Wilson, Artist
This panel discussion will present the biography and legacy of Ota Benga (about 1883–1916) within the social, cultural, and political context of the United States in the early twentieth century, during which he was forcibly removed from his home in the Congo to be an exhibit at the St. Louis World's Fair, then lived a short and tragic life thereafter. The discussants—a playwright/filmmaker, a journalist, and an artist—have made Ota Benga's story a major focus of their scholarly and artistic work over the past decade. The panel will also reflect on the tenth anniversary of the Hood's collections-based exhibition curated by Wilson, *So Much Trouble in the World—Believe It or Not!* while investigating the relevance of Ota Benga's history to American life today. The event will include both a screening of part of Coker's forthcoming documentary and a discussion of Newkirk's recently published biography, *Spectacle: The Astonishing Life of Ota Benga* (Amistad Press, 2015). It will conclude with a Q&A with the panelists. Cosponsored by the Hood Museum of Art, the Leslie Center for the Humanities, and the Departments of Art History, Studio Art, and Film and Media Studies.

13 February, Saturday, 2:00 P.M.

INTRODUCTORY TOUR

Inventory: New Works and Conversations around African Art

16 February, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

"What Is Contemporary African Art?"

Chad Elias, Assistant Professor of Art History, Dartmouth College, and Tate Modern Research Fellow, 2015–18, and Ugochukwu-Smooth Nzewi, Curator of African Art, Hood Museum of Art

Elias and Nzewi will explore the interpretation of artistic practices by contemporary artists of African origins. Works in the *Inventory* exhibition will provide a context for the loaded question of what constitutes contemporary African art beyond geography alone.

18 February, Thursday, 5:00 P.M.

Hood Museum of Art Auditorium and Galleries

OPENING EVENT: NEPAL EARTHQUAKE SUMMIT AT DARTMOUTH

A Conversation with Photographers Jim Nachtwey and Kevin Brubriski

Internationally recognized and award-winning photographers James Nachtwey and Kevin Brubriski will talk about their work in Nepal after the devastating earthquake on April 25, 2015. A reception and viewing of some of their photographs will follow in the Kim Gallery. This event marks the beginning of a three-day summit on Nepal, including a keynote speech by Dr. Swarnim Wagle, the member of Nepal's Nepal Planning Commission in charge of earthquake recovery; scholarly panels on the earthquake and its aftermath; and student panels highlighting the contributions of Dartmouth students on the ground. See <http://www.dartmouth.edu/for-nepal> for details.

22 February, Monday, 2:30–4:30 P.M.

MEMBER EXCLUSIVE

Tour and Tea with Artist Eric Aho

Join painter Eric Aho for an intimate exploration of the exhibition *Eric Aho: Ice Cuts*. Afternoon tea and discussion will follow. \$15.00 per person. Space is limited. Please email Julie Ann. Otis@dartmouth.edu or call (603) 646-0414 to register for the event or receive information about the Hood's membership program.

23 February, Tuesday, 4:30 P.M.

**PANEL DISCUSSION AND RECEPTION
“The Intersection of Art and Math”**

Daniel Rockmore, William H. Neukom 1964 Distinguished Professor of Computational Science, Director of the Neukom Institute for Computational Science, and Dorothy Wallace Professor of Mathematics, Dartmouth College
Moderated by Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. 1918 Curator of Academic Programming, Hood Museum of Art

Please join us for a conversation about the relationship between mathematics and art, as presented in the *Concinnitas* portfolio, a suite of ten aquatint prints of mathematical expressions. A wine and cheese reception will follow in the Kim Gallery.

27 February, Saturday, 1:00–2:30 P.M.

FAMILY WORKSHOP

Shape, Color, and Line: Exploring Abstraction

In this workshop, families will explore the language of abstraction to appreciate the myriad ways artists express ideas and create a range of effects. In the galleries, families will use fabric, rope, and glass discs to create their own abstract compositions. In the studio, they will experiment with mono printing to create several small prints to take home. For children ages 6 to 12 with their adult companions. Enrollment is free, but limited. Please register through the museum's online calendar by February 22.

27 February, Saturday, 2:00 P.M.

INTRODUCTORY TOUR

Eric Aho: Ice Cuts

MARCH

12 March, Saturday, 2:00 P.M.

SPECIAL TOUR

Inventory: New Works and Conversations around African Art

Ugochukwu-Smooth Nzewi, Curator of African Art, Hood Museum of Art

Light refreshments will follow in Kim Gallery.

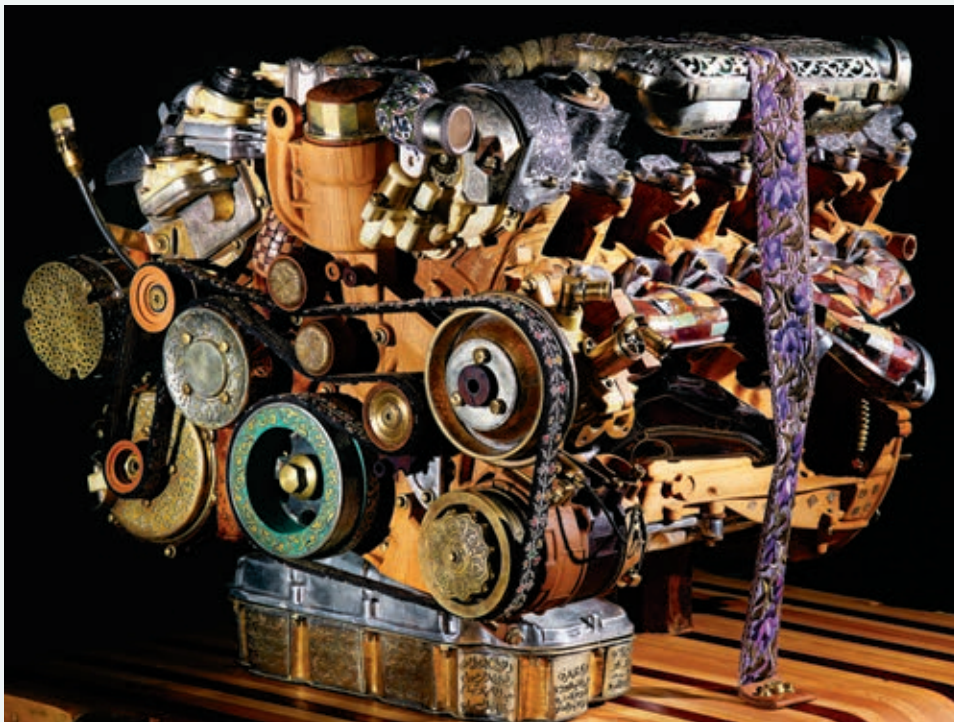
All museum exhibitions and events are free and open to the public unless otherwise noted. For the safety of all of our visitors, the Hood Museum of Art will enforce legal seating capacity limits at every event in accordance with RSA 153:5 and Life Safety Code 101.



Assistive listening devices are available for all events.



The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible. For accessibility requests, please call (603) 646-2808 or email access.hood@dartmouth.edu.



Eric van Hove, *V12 Laraki*, 2013, mixed media (53 materials). Purchased through the Mrs. Harvey P. Hood W'18 Fund and through a gift from Mr. and Mrs. Joseph H. Hazen, by exchange; 2014.32.

Inventory

New Works and Conversations around African Art



Lamidi Fakeye, Yoruba kneeling female figure holding a bowl, early 1960s, wood. Gift of Ginna Fleming and Murray Frank; 2013.98.2.

The Hood Museum of Art's compelling new African art exhibition features impressive works by Ibrahim El Salahi, Lamidi Fakeye, Akin Fakeye, Owusu-Ankomah, Victor Ekpuk, Chike Obeagu, Candice Breitz, Nomusa Makhubu, Julien Sinzogan, Aida Muhluneh, Halida Boughriet, Mario Macilau, Eric van Hove, Khulumeleni Magwaza, and Nidhal Chamekh. Acquired in the last two years, these thirty-one objects demonstrate a renewed focus on modern and contemporary art in the African collection. Previous African art curators sought to develop for Dartmouth a holistic representation of the arts of Africa and emphasized things like masks and other kinds of ritual objects and works of material culture. While Hood curators continue to collect tradition-based art forms today, we have also begun to conceive our collecting practice more broadly, so as to encompass artistic production by African artists, in and beyond the continent, as well as non-African artists who address Africa in their work. This new approach signals the museum's intention to robustly engage with emerging discourses and narratives of the "global modern" and "global contemporary" in academia. Ultimately, we seek to advance a richer understanding of Africa and its arts—historical, modern, and contemporary—across campus and the wider community.

The present exhibition therefore includes an array of paintings, photographs, sculptures, drawings, ceramics, and mixed media. Shown together for the first time, they offer varied yet compelling insights on modern and contemporary African art from the 1960s to the present. Midcentury Africa represented a moment of high artistic modernism that coincided with, and was accelerated by, the emergence of political independence in many African countries from the 1960s onward. In addition to providing an important art historical anchor, works in *Inventory* explore wide-ranging issues and engender critical conversations about Africa and the world we live in. They are organized

around four broad themes: “Tradition and Modern/Modernist Traditions,” “Contemporary Visions of a Continent,” “Historical Returns,” and “Diasporic Imagination.”

Lamidi Fakeye’s *Door* (1963) and *Yoruba Kneeling Female Figure Holding a Bowl* (about early 1960s) and Akin Fakeye’s *Veranda Post* (about early 1960s) are the earliest examples of modern African art in the exhibition. The Fakeyes, uncle and nephew, are fifth- and sixth-generation members of the illustrious Fakeye wood carving family of Ila Orangun in Osun State, southwestern Nigeria. The works reflect the two artists’ immersion in Yoruba oral traditions, history, myths, folklores, and vernacular palace art. Their stylized depictions of figural and zoomorphic forms represent a modernist approach—or neo-tradition—in Yoruba woodcarving practice. Likewise, South African Khulumeleni Magawaza belongs to a prominent Zulu family of potters who live on the bank of the Nsuze River in the KwaZulu-Natal region of South Africa. Her *Ceramic Vessel* (2010) demonstrates how longstanding artistic traditions can continue to thrive alongside the demands of modern life.

Ibrahim El-Salahi, the subject of a major retrospective at Tate Modern in 2013, is part of a prominent cadre of pioneering African modernists who came of age during the midcentury twilight of colonialism. Anticipating the necessity of cultural decolonization in the postcolonial climate, El-Salahi developed a new artistic vocabulary that merged Sudanese, African, Islamic, and European forms and techniques. *Untitled* (1969), one of El-Salahi’s early experiments with colored inks, highlights his measured use of positive and negative space, limited palette of earthy colors, Sudanese ornamental forms, Islamic scripts, and secularized calligraphy.

The strategic appropriation and creative hybridism that marked artistic practices in Africa during the early postcolonial period has since become entrenched by succeeding generations of modern artists. This is evident in the paintings of Owusu-Ankomah and Victor Ekpuk, who explore the autochthonous forms of their respective native countries of Ghana and Nigeria. Owusu-Ankomah’s *Starkid* (2007, acrylic on canvas) is executed in his signature interplay of a monochromatic color scheme and *Adinkra* symbols



Halida Boughriet, *Diner des anonymes (Anonymous Diners)*, from the series *Pandora*, 2014, chromogenic color print. Purchased through the Stephen and Constance Spahn '63 Acquisitions Fund; 2015.66.1.

(a graphic communication system among the Akan of Ghana), idealized male forms (reflecting his longstanding interest in Renaissance art), and his own motifs. Similarly, Victor Ekpuk’s abstract triptych titled *Three Wise Men* (1996, acrylic on panel) shows his indebtedness to *Nsibidi*, the body of symbols used in visual and gestured communication by the Ekpe secret society in southeastern Nigeria and southwestern Cameroon, which he combines with his own invented glyphs, as well as other forms from elsewhere. Similarly, Eric van Hove’s technology-inspired *V-12 Laraki* (2013), an exact replica of the Mercedes Benz V-12 engine, brings together Western industrial tradition, represented in the car engine, and a thousand-year heritage of craftsmanship from the Maghreb region in Africa. Though of Belgian nationality, van Hove was born in Guelma, Algeria, raised in

Yaoundé, Cameroon, and currently works out of Marrakech, Morocco. Paris-based Beninese Julien Sinzogan addresses the trans-Atlantic slave trade, seeking new ways to commemorate the memory of this terrible historical event in the colored pen-and-ink drawings titled *Désenchaînement II* (2013) and *Land Ho* (2011). In *Self-Portrait* (2003–13), a series of thirteen photographs, Cape Town-based artist and art historian Nomusa Makhubu explores the ways in which colonial photography advanced scientific racism by reducing African bodies to phenotypes, infantilizing African subjects, or consigning them to nature. French-Algerian Halida Boughriet’s *Diner des anonymes* and *Les enfants de la République* (2014, both from the acclaimed *Pandora* photographic series) present remarkable insights into the plight of African and Islamic immigrants and their first-generation French children who have faced the challenges of belonging in contemporary Europe in the wake of escalating far-right nationalism. These works and others in the exhibition help to fill some of the crucial gaps in the African collection.

UGOCHUKWU-SMOOTH NZEWI
Curator of African Art

This exhibition was organized by the Hood Museum of Art and generously supported by the William B. Jaffe and Evelyn A. Hall Fund.



Ibrahim El-Salahi, *Untitled*, 1969, colored inks and wash on paper. Purchased through the Julia L. Whittier Fund and the William B. Jaffe and Evelyn A. Jaffe Hall Fund; 2015.8.



TRANSFORMING

THE HOOD MUSEUM OF ART

The Hood Museum of Art is excited to announce the ambitious expansion and renovation of its facility, set to begin later this year. We anticipate closing the museum in mid-March, with excavation, construction, and reinstallation likely to continue through 2019 (Dartmouth’s 250th anniversary). Along the way, you will have many exciting and new opportunities to stay connected to the Hood through programs, special exhibitions, and partnerships on campus and in the community, as well as activity online!

With architects Tod Williams and Billie Tsien and their team, as well as our colleagues in the Dartmouth President’s, Provost’s, and Campus Planning Offices, the Hood staff has immersed itself in this purpose-driven expansion and renovation project to revitalize a thirty-year-old institution with a much longer history behind it. Dartmouth’s collections are among the oldest and largest of any college or university in the country, but it was not until the Charles Moore–designed Hood Museum of Art opened its doors in 1985 that they were all united under one roof and made available to faculty, students, and the public. When first accredited in 1990, the Hood was already described by the American

Association of Museums (now the American Alliance of Museums) as “a national model” for college and university museums. The museum has been consistently accredited since then, and also subsequently labeled “as fine a museum as one can find in this country.” What we have learned during these decades has brought national attention to the Hood’s success, and has informed every step of planning for the future.

Through this project, the museum renews its commitment to teaching and learning with objects of artistic and cultural significance, with a reinvigoration of how we practice. We will triple our

teaching capacity from one study-storage room to three smart object-study classrooms in the museum’s new Center for Object-Based Inquiry (COBI). We will expand our galleries by a third to accommodate the display of art from different cultural and historical periods in a variety of media. Finally, we will add a gracious new public concourse that will serve as a flexible gathering and event space, as well as a welcoming entry into the museum and COBI. Most importantly, this renovation and expansion will ensure that the museum fulfills its mission to create a learning environment that fosters transformative educational encounters with art for everyone!

THE HOOD: BEFORE AND AFTER		
	Before	After
Square feet	41,512	62,410
Galleries	11	16
Square feet of gallery space	11,549	16,349
Object study rooms	1	3
Permanent collection objects shown per year	400	650

The Hood Museum of Art expansion is exemplary of Dartmouth's emphasis on experiential learning and is one of several ambitious, high-profile initiatives advanced by President Philip J. Hanlon '77, and supported by the Board of Trustees, that will build on the College's existing strengths, bring even greater distinction to Dartmouth, and, most critically, have a profound impact on the lives of students. "Williams and Tsien have presented us with an inspired design that will transform the Hood in many ways, making it a front door for the arts at Dartmouth," says President Hanlon. "Their plan puts our teaching mission front and center where it belongs and presents an ideal environment for experiential learning, one that will make the Hood a national model teaching museum for the 21st century."

THE ARCHITECTS

Tod Williams and Billie Tsien are internationally acclaimed architects recognized for their rich modernist and meditative style and their vast portfolio of cultural and institutional buildings. The couple received the American Institute of Architects Architecture Firm Award in 2013 and the National Medal of Arts from President Barack Obama in 2014. Among their many notable projects are the David Rubenstein Atrium at Lincoln Center, New York; the Barnes Foundation museum, Philadelphia; the Reva and David Logan Center for the Arts, University of Chicago; the C.V. Starr East Asian Library, University of California, Berkeley; and the Asia Society Hong Kong Center, Hong Kong.

THE CONCOURSE AND NORTH PLAZA

The bolder character of the reimagined Hood begins at its entrance. All visitors will pass through the North Plaza, sure to be a natural meetingplace that will welcome those arriving at the Hood from any direction on campus. The North Plaza will invite conversations and impromptu performances on its many gentle steps and supply an inspirational setting for sculpture and signage. Just inside the main entrance, the museum concourse is one of the signature spaces in the expanded Hood. In addition to orienting visitors to the museum, the concourse will be a flexible venue for events, with space for receptions, dinners, and intimate performances.

THE LEARNING SPACES

The Center for Object-Based Inquiry will boast three new object-study classrooms to create unparalleled opportunities for study and research in a museum setting, addressing the increased curricular demand for direct engagement with original works. By integrating technology in their design, the new object-study rooms will better enable faculty to contextualize objects through the use of film, the Internet, the Hood's comprehensive database of its collection, and other forms of new media. Students will also have the opportunity to communicate directly with artists, art historians, and critics to delve even more deeply into the creation, context, and meaning of individual works.

THE GALLERIES

The Hood expansion will add five new galleries, designed to showcase the museum's extensive and diverse collection and encourage interdisciplinary teaching and learning for all audiences through objects from the collection. These spaces will accommodate the display of art from different cultural and historical periods in a variety of media. Planned in concert with the curricular needs of Dartmouth and the interest of the greater community, the galleries will feature frequent rotations of objects to fully capitalize upon the richness of the collection and present new and engaging experiences for repeat visitors.



The images above envision the new gallery and classroom spaces. Renderings by MARCH.

GENERAL INFORMATION

Museum Hours

Tuesday–Saturday: 10 A.M.–5 P.M.

Sunday: 12 noon–5 P.M.

Wednesday evening to 9 P.M.

Guided Group Tours

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



Assistive listening devices are available for all events. The museum, including the Hood



Museum of Art 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. 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 www.hoodmuseum.dartmouth.edu.



American
Alliance of
Museums

nema

NEW ENGLAND
MUSEUM ASSOCIATION

Advertising for the Hood Museum of Art's exhibitions and programs has been generously underwritten by the Point and the Junction Frame Shop.

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



MIX
Paper from
responsible sources
FSC® C013435

Hood Museum of Art
Dartmouth College
6 East Wheelock Street
Hanover, NH 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College



Eric Aho, *Ice Cut (Arctic Sky) Study no. 1*, 2015, watercolor and gouache on gessoed paper. Courtesy of the artist and DC Moore Gallery, New York. Photo by Rachel Portesi.

This winter at the Hood

ERIC AHO: ICE CUTS

January 9–March 13

INVENTORY: NEW WORKS AND CONVERSATIONS AROUND AFRICAN ART

January 16–March 13

POINTS OF VIEW

January 5–March 13

THE CONCINNITAS PORTFOLIO

January 5–March 13

HOOD MUSEUM OF ART

quarterly

Winter 2016

DARTMOUTH COLLEGE