

**HOOD MUSEUM OF ART AT DARTMOUTH WILL HOST A SYMPOSIUM WITH
12 PARTICIPATING CONTEMPORARY ARTISTS ON FRIDAY, MAY 3**

**Symposium Marks Three Months since the Hood Opened Its Renovated and
Expanded Building, Designed by Tod Williams Billie Tsien Architects**



The Hood Museum of Art at Dartmouth.
Photo by Robert Gill. © Trustees of Dartmouth College.

Hanover, NH, March 28, 2019—This spring, the Hood Museum of Art at Dartmouth celebrates three months since it opened the doors on January 26 to its renovated and expanded facility designed by Tod Williams Billie Tsien Architects | Partners (TWBTA). In just its first six weeks of opening, the museum had over 14,500 individual visits, including 1,300 attendees at its student reopening party, which is 20 percent of the undergraduate and graduate student population at Dartmouth. It also welcomed over 1,000 students in 41 unique Dartmouth courses from 20 departments and programs to the Bernstein Center for Object Study. The museum’s central location on the historic Green signifies the importance that art plays in the Dartmouth experience.

On Friday, May 3, 2019, the Hood Museum of Art will present its second reopening event, a symposium called ***Art, Artists, and the Museum: A Conversation***, featuring numerous artists whose work is currently on view in the galleries. The symposium will be moderated by the Hood’s curators and director. It is free and open to all and includes four themed panels, an open house in the expanded and renovated

galleries with the artists, and a reception in the new Russo Atrium. Visit the Hood's website for full details.

John Stomberg, the Virginia Rice Kelsey 1961s Director of the Hood Museum of Art, explains, "The Hood's spring conference is the second of three major celebrations for the new museum, with the final one happening in fall 2019. While certainly familiar with each other's work, the invited 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."

The day will begin with a panel titled **Global Contemporary**. 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.**

The second session, **New Photographies**, focuses on the many ways that photography as a medium has reshaped contemporary art practice. This panel addresses the need to allow the medium its complexity. 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 the third panel, **Painting Now**, artists **Bahar Behbahani, Jane Hammond, and Obiora Udechukwu** consider how each one's practice of painting has shaped, and been shaped by, their creative goals. The discussion 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 Tsinhnahjinnie**, 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 participating artists will gather with museum staff and the

public for informal discussions in the new installations at the museum and a closing reception.

250th Anniversary of Dartmouth

Looking to fall 2019, Dartmouth will celebrate its 250th anniversary with a series of special events, including the Hood exhibition *Art for Dartmouth: Celebrating the 250th*, which runs from August 17, 2019, to February 9, 2020, and the Hood symposium *The New Now: Art, Museums, and the Future*, on October 25–26, 2019. The Hood Museum of Art is continuing to expand its collection and will announce new gifts of art timed with the anniversary celebration this fall. Gifts encompass hundreds of major artworks, a selection of which will be on view during the fall of 2019, including works in bronze ranging from an ancient Chinese wine vessel to a monumental Mimmo Paladino, modernist prints by artists such as Ellsworth Kelly, Elizabeth Murray, Andy Warhol, and Pat Steir, photography from Alfred Stieglitz to Rineke Dijkstra, paintings from Paul Sample to Georg Baselitz, and video pieces by Eve Sussman and Kota Ezawa. The Hood will also present its third reopening event, a symposium centered upon Dartmouth alumni involvement with the art and museum worlds, as well as a consideration of the state of the field and its future prospects.

About the Hood Museum of Art

The Hood Museum of Art at Dartmouth enables and cultivates transformative encounters with works of artistic and cultural significance to advance critical thinking and enrich people's lives. The reimagined Hood will make a bolder statement about the significance of the arts within the life of Dartmouth and provide the arts district with an arresting new front door to the Green. With its renewed focus on serving Dartmouth's faculty and academic mission, the renovated and expanded facility will broaden the museum's reach to students, faculty, and departments across campus, while deepening its engagement with its longtime stakeholders.

The new Hood will continue to innovate in object-based teaching and learning by setting the standard for experiential engagement with art and material culture. It will design, implement, communicate, and evaluate exceptional object-based pedagogy and develop resources and activities for diverse audience experiences and interactions in the center for object study, galleries, events space, studio, and elsewhere within and beyond the museum. The Hood will also continue to extend its impact as an important regional museum with a distinct role in K–12 education, continuing education, and community engagement.

About Dartmouth College

Dartmouth College educates the most promising students and prepares them for a lifetime of learning and of responsible leadership, through a faculty dedicated to teaching and the creation of knowledge. The Dartmouth model is unique in higher

education: the fusion of a renowned liberal arts college and robust research university where students and faculty partner to take on the world's great challenges. Since its founding in 1769, Dartmouth has provided an intimate and inspirational setting where talented faculty, students, and staff—diverse in background but united in purpose—contribute to the strength of an exciting academic community that cuts easily across disciplines.

SOCIAL MEDIA: Join the conversation by following @hoodmuseum and using the hashtags #HoodMuseum and #ArtsatDartmouth

Visit <http://hoodmuseum.dartmouth.edu> and <http://www.dartmouth.edu/arts/> for more information.

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