

NEW ACQUISITION
JOHN KOBAL FOUNDATION COLLECTION

EXHIBITIONS
SPRING-SUMMER
BERNSTEIN COLLECTION

*CONTEMPORARY
NATIVE CERAMICS
DRAWING LINES*

STUDENT CURATORS
CELEBRATING 100
A SPACE FOR DIALOGUE
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HOOD MUSEUM OF ART

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VISIT US

6 East Wheelock Street, Hanover, NH,
on the south side of the Dartmouth Green
Online at
hoodmuseum.dartmouth.edu

Museum Closure

Following Dartmouth guidelines, the museum is presently closed to the public, but we look forward to seeing you when we reopen! Meanwhile, check for updates and watch for our virtual programming online.

Guided Dartmouth Student Tours

If you are a student at Dartmouth, head to our website to register for our in-person student gallery tours and accompanied visits.

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

(cover) Ernst Haas, *Barbra Streisand for Funny Girl*, *Columbia Pictures*, 1968, silver gelatin print. The John Kobal Foundation Collection; Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2019.57.90.

(right) Jaune Quick-to-See Smith, *Trade Canoe: Forty Days and Forty Nights*, 2015, acrylic, paper collage, crayon, and marker on canvas. Lent by Judith Liff Barker and Joseph N. Barker, Class of 1966, and the Judy and Noah Liff Foundation. © Jaune Quick-to-See Smith. Photo by Brian Wagner.

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

(back cover) Carolina Caycedo, *Curative Mouth*, 2018, hand-dyed fishing nets, steel chain, lead weights, quick links, paracord. Purchased through the Julia L. Whittier Fund; 2020.7. Artwork © Carolina Caycedo. Outdoor photography from *Made in LA 2018*, courtesy Brian Forrest.



DIRECTOR'S LETTER

TURNING A CORNER



The thing about turning a corner is that when you are in the middle of the turn, you can see neither the “where you have been” nor the “where you are going.” They are simply out of view. This feels apt at this moment. We have all experienced a lot in the past year, but I think we would be hard pressed to say we understand it yet. As well, while we all have myriad expectations for our next chapter, I think we need to be humble about our abilities to foretell the long-term changes that will accompany our gradual return to public life. For now, we must be satisfied with where we are: the turn.

In the art museum field, there has been a groundswell of change. The twin dynamos of social upheaval and pandemic-related injunctions on behavior have offered us both a lot to consider and a chance to do so. As we lean into this turn—hopefully in the home stretch—we bring a mix of excitement and anxiety to our work. Art museum professionals have strived toward more just and equitable programs, exhibitions, collections, and staffs. Have we done enough—moved far enough—as a field to have earned our visitors’ support? The project is far from complete, but it has started. In the past year, I have heard—and participated in—more professional dialogue about equity than, perhaps, in all of my career to date. The stories that museums are beginning to tell show great promise for the future of our practice.

I know. Talk is easy; action is telling.

At the Hood Museum, we are continuing with our online programming while enjoying the breadth of audiences made possible by the internet. We have appreciated our access to audiences eager for our content who were bound by geography to miss out on what we do. The amazing silver lining throughout these challenges has been reaching people far away from the Upper Valley. If this is a measure of increased inclusion, then we are enjoying some success there. We have had people join us from Sydney to Stockholm on these calls. In fact, for some of our online programs, we are drawing more people than would fit into our auditorium. This virtual programming will continue.

At the same time, our galleries now are readied, our staff retrained, and our building polished—we are ready to welcome all of you back in real space and real time once again. And what a moment that will be. All our hearts will once again surge with the pure joy of having school children in the galleries; visitors enjoying the exhibitions; students in our study galleries; people partying in our atrium; scholars lecturing in the auditorium; and performers bringing myriad creative delights to our community. All the things that have made the Hood Museum more than a place will once again be activated, and it will be the force in our community that it has for so long been. While all will not be right in the world, we will once again enjoy a special place for art, ideas, and emotions. I look forward to joining you all in person as soon as we can.

John R. Stomberg
Virginia Rice Kelsey 1961s Director

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HOOD QUARTERLY

Spring–Summer 2021

Cara Borelli, Designer
Puritan Capital, Printer
Jeffrey Nintzel, Object Photography
(unless otherwise noted)

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VISIT NOW

HOW TO ENJOY THE MUSEUM

The Hood Museum of Art and Dartmouth are committed to the health and safety of everyone in our spaces, and because of this, the museum has had to remain closed to the public. But as we look ahead to the start of the next academic year, we are hopeful that it brings with it the chance for us all to safely visit the museum together. Until then, we have done our best to develop virtual access and other digital resources for the community to stay connected! Please continue to check our website or follow us online for updates about reopening and programming.

VIRTUAL PROGRAMMING AND ACTIVITIES

The "Visit Now" and "Events & Programs" pages on our website will keep you current as we work to bring you virtual programming and other means of engagement with our collection and exhibitions.

ACTIVITIES PORTAL

We recently launched *Escape to the Outdoors*, a fully digital escape room-style game featuring public art on Dartmouth's campus. Players will work through a series of challenges featuring puzzles, riddles, and hidden codes related to six outdoor sculptures. Along the way, they will learn about these extraordinary works of art and their relationships to campus and community.



(top) Dartmouth students on a Tiny Tour of the Hood Museum. Photo by Eli Burakian.

(bottom) A screenshot of the Matterport 3D virtual tour of José Clemente Orozco's mural cycle *The Epic of American Civilization*.

DARTMOUTH STUDENT TOURS

For both graduate and undergraduate students on campus who follow Dartmouth's Covid-19 guidelines, the Hood Museum is providing student gallery tours and visits each term. These small group engagements are a great way to see the Hood's current exhibitions. To sign up for an upcoming tour or visit, head to the "College Students" page on our website or keep an eye out for campus-wide emails. Questions? Email Isadora Italia, the Hood Museum's campus engagement coordinator.

3D VIRTUAL TOURS

In response to the Covid-19 pandemic and the limitations it has placed upon sharing in-gallery experiences and materials with our audiences, the Hood Museum of Art is pleased to announce that it is now capturing physical gallery spaces with 3D Matterport™ imaging equipment and software. To move through Matterport™ virtual spaces, users simply click on the transparent circles on the floor. Supplementary content can be accessed by clicking the color-coded dots throughout the space. Dive into *Form and Relation: Contemporary Native Ceramics*, Courtney M. Leonard's site-specific installation *Breach: Logbook 20 / Nebulous*, or José Clemente Orozco's mural cycle *The Epic of American Civilization* to prepare for the in-person experience coming soon.



WHAT TO SEE AT THE MUSEUM

A LEGACY FOR LEARNING: THE JANE AND RAPHAEL BERNSTEIN COLLECTION

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director

A Legacy for Learning: The Jane and Raphael Bernstein Collection represents a series of exhibitions that individually and collectively celebrate the Bernstein family's gifts of art to the Hood Museum of Art over decades. The shows include European, Japanese, and North American photography, paintings, prints, drawings, and sculpture.

Public art collections can reveal big-picture narratives about shifts in political power, empire building, and revelations about global dynamics. And then there are more personal tales in collections, reminders of the passions pursued by the individuals who created them. This group of exhibitions focuses on the latter. While it is primarily focused on the art makers and their times, revelations and insights emerge along the way about the individuals who gathered these objects together. The Bernsteins brought this art into their home, enjoyed it firsthand, and are now sharing it with the Hood Museum's audiences,

significantly enhancing the depth of the museum's collection and contributing to the experience of students and visitors.

Art collectors are a breed unto themselves. They develop a highly honed skill set. Part of the drive for expertise certainly derives from the massive investment of time, energy, and resources that goes into building a collection. There are many types of value earned by art and material culture over time, and this has been the Bernsteins' specialty: following their research, and hearts, to purchase works imbued with aesthetics of the highest order according to the culture from which they derive. For the Hood Museum, once objects enter its collection, they are treasured for the worlds they open, for the visual delights they offer, for the emotions they elicit, and for the ideas they inspire.

These goals dominate the practice of elite collectors, especially those who live with their art. Jane and Raph Bernstein are elite art collectors. They have dedicated much of their lives to searching and researching, conserving and sharing, and acquiring and giving away spectacular examples of the many art worlds they find interesting. Theirs is a collection of collections—hence the multiple-platform approach of *A Legacy for Learning*. Each subsection features an individual strand of art history on which they have focused.

The idea of sharing original works of art with faculty and students has long guided the Bernsteins' philanthropic decisions. Early in the story of the Hood Museum of Art, opened in 1985, they became involved in creating a space for the



(left) Soga Shohaku, *Mt. Fuji with Sunrise and Pine Tree*, about 1750, hanging scroll; ink and color on paper. Gift of Jane and Raphael Bernstein; 2011.64.12.

(right) Osuitok Ipeelee, *Singing Owl*, 1982, green serpentine. Gift of Jane and Raphael Bernstein; 2011.64.11. © Osuitok Ipeelee



direct study of art. The Bernstein Study-Storage Center operated for over 30 years directly in the museum's storage areas. There, classes from all disciplines experienced the nuanced world of visual art directly and intimately, with the guidance of a specially trained staff. What started as an experiment in this magic classroom tucked away in the back of the Hood Museum has turned into best practice in academic art museums today. The field has discovered the astounding efficacy of



studying myriad topics with objects from around the world—and through time.

As this story unfolded, and as the initial trials turned into a well-defined discipline (teaching with art), the Bernsteins refined their collection, adding significantly in many areas simultaneously. The unifying theme of their collecting? *Teach with the best.* The staff at the Hood Museum has long discovered that only the greatest objects offer the intellectual and visual complexity required to move the classroom experience from mundane to monumental. Students engage longer—forever, in



some cases—with great works of art. Through the process of wrestling with the myriad meanings, allusions, significances, and references bound within an object, they (like all those who are drawn to the study of art) learn deeply about other people, about the makers and their times, but also about themselves and these times.

With each new engagement with great art, fresh thoughts and insights will emerge. Faculty who teach regularly with a collection develop profound relationships with the works they use for their classes. Year after year, the professor looks, reacts, rethinks, and shares their excitement and discovery with a new generation of students. The Bernsteins know personally of the enrichment that comes from a long relationship with art, and this knowledge has inspired their long-standing commitment to the Hood Museum and its mission.

We look forward to sharing the bounty of the Bernsteins' generosity and regaling our visitors with the specific splendor of their eye for art.

A Legacy for Learning: The Jane and Raphael Bernstein Collection was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Evelyn A. J. Hall Fund, the Marie-Louise and Samuel R. Rosenthal Fund, and the Ray Winfield 1918 Memorial Fund. It is on view through February 6, 2022.

(from top)

James Gillray,
*Temperance Enjoying a
Frugal Meal*, 1792,
hand-colored etching,
Gift of Jane and Raphael
Bernstein; 2010.84.68.

Toko Shinoda,
Hagoromo H, not dated,
lithograph on paper.
Lent by Jane and
Raphael Bernstein.
Courtesy of
Toko Shinoda.

Liliane De Cock,
*Storm near Santa Fe,
New Mexico*, about 1968,
gelatin silver print. Gift
of the Parnassus
Foundation; 2010.80.4.
© Liliane De Cock



FORMING RELATIONS

MORGAN E. FREEMAN
Former DAMLI Native American Art Fellow

JAMI POWELL
Associate Curator of Native American Art

How can we shift our understanding of land from one of ownership and extraction to one of relationality?

How do we move toward a recognition of our shared humanity?

How do we create a world in which future generations can thrive?

Form and Relation: Contemporary Native Ceramics examines the work of North American Indigenous artists whose practices are grounded in our relationships to the land and to one another. Using the “flesh of the earth” or clay as a central organizing medium, the artists in this exhibition draw not only on the materiality of the clay but also on the capacity for the land and these forms to hold knowledge. Like communities throughout the globe, the artists in *Form and Relation* grapple with difficult questions surrounding issues of community, identity, gender, land, extraction, language, and responsibility. Through the works in this exhibition, Anita Fields, Courtney M. Leonard, Cannupa Hanska Luger, Ruben Olguin, Rose B. Simpson, and Roxanne Swentzell invite us into timely conversations about how we can better understand and reconcile the complexity and ambiguity that surrounds us, our histories, and our present moment.

All of the works in *Form and Relation* are recent acquisitions to the Hood Museum’s collection or loans directly from the artists, some of which were commissioned specifically for the exhibition. In addition to providing a deeper examination of local contexts, the site-specific commissions in *Form and Relation* provided unique opportunities for Dartmouth students and community members to

engage with the artists and their work through participation and dialogue.

For example, ceramic and electronic media artist Ruben Olguin has dedicated much of his career to attending to the rich history and ingenuity of adobe. While earlier pueblos were built using a puddled adobe—laying down wet clay in layers—the arrival of the Spanish conquistadors at the end of the 16th century introduced the method of sundried brick making. For his installation at the Hood Museum, Olguin created an iteration of his ongoing series *Fractured: Broken Landscapes* composed of an adobe pit structure using bricks made in collaboration with the Hopkins Center Ceramics Studio and members of the Dartmouth community, demonstrating the collective effort that is necessary for this architectural tradition. *Fractured* doubles as a projection surface and reflects a looping video of dry clay being washed away with swirling water, as a map of the local surrounding area fades in and out. Together these elements acknowledge the erasure of New Hampshire as Abenaki homelands and the infrastructural elements that disrupt the landscape.

(top) *Form and Relation* installed in the Citrin and Engles Galleries. Works pictured from left to right: Ruben Olguin’s *Songs of Our Fathers and Intrusions*, Anita Fields’s *So Many Ways to Be Human*, Ruben Olguin’s *Fractured: Broken Landscapes*, and Cannupa Hanska Luger’s *Every One (#MMIWQT Bead Project)*. Photo by Brian Wagner.

(bottom) Students from Karolina Kawiaka’s Architecture I class in the Ceramics Studio at the Hopkins Center for the Arts working with Ruben Olguin pre-pandemic to make adobe bricks for the *Fractured: Broken Landscapes* installation. Photo by Isadora Italia.



Also examining disruptions and impositions upon Indigenous land and water places, Courtney M. Leonard's *BREACH: Logbook 20 | NEBULOUS* is now part of the Hood Museum's permanent collection. Rooted in her connection to and knowledge of water places and the sea, Leonard compels us to interrogate our own relationships to water. This site-specific installation invites us into a dialogue about the violence we perpetuate against our environments, and against the aquatic ecosystem in particular. It explores the impact of "ghost traps" or "ghost fishing," which occurs when castaway aquaculture traps and nets are left in open waters. They continue fishing aquatic species in a ghost-like fashion, with ropes and cords that often fatally entangle whales, seals, and other species.

Artists in *Form and Relation* use clay as a medium to unearth truths that are otherwise more comfortable to ignore. In her sculpture *Reconstruct, Conversion, Here*, Anita Fields houses a small figure inside of a church-like structure, sitting on top of a hoard of gold bars. Fields created this work after returning from a residency in Mexico and learning that conquistadors often plundered the Aztecs' gold possessions and subsequently melted them down into bars that were sent back to Spain.

Although the museum has been closed to the public since last March, Cannupa Hanska Luger's *Every One (#MMIWQT Bead Project)* was visible until April of this year in the museum's vitrine window, confronting another uncomfortable truth, the crisis of missing and murdered Indigenous women and girls as well as queer and trans people (MMIWQT). Inspired by a tintype photograph taken by Kali Spitzer, Luger created this work through social collaboration—the contributions of hundreds of Indigenous and non-Indigenous participants who sent thousands of hand-shaped two-inch clay beads that Luger fired, painted, and strung to re-create Spitzer's image. The more than 4,000 beads that compose



this work visualize and acknowledge the over 4,000 cases of missing and murdered Indigenous women and girls in Canada, referencing data collected by the Native Women's Association of Canada. Through the inclusion of "Q" and "T" in the title, as well as the illumination of the work in lavender light each night during its time at the Hood Museum, the #MMIWQT Bead Project recognizes the LGBTQ+ and Two-Spirit community members not reflected in available data and brings light to the lack of data currently available on similar violence in the United States.

Throughout the exhibition, figural forms serve as vessels of communication, inviting the viewer into an interpersonal dialogue. Roxanne Swentzell and Rose B. Simpson—two artists in the exhibition who are also mother and daughter—often confront deeply personal truths and invite audience introspection. Simpson's *Dream Machine* figure references appropriation, trauma, and war, but also the hope that emerges from within these spaces of marginalization. Swentzell's *Sitting on My Mother's Back* depicts a woman hunched over, cradling her knees while two figures rest on her back, wrapped up in her hair—seemingly unaware and ungrateful for the stability and nourishment she provides them. The works illustrate how the Earth sustains and nourishes our lives and cautions us against neglecting this relationship.

For many of us, our interaction with art and the world around us has forever changed over the past year. As our interactions continue to be mediated through virtual spaces, we are grateful to have *Form and Relation* on view and for opportunities to invite our audiences to think more deeply about our relationships to place and to one another.

Form and Relation: Contemporary Native Ceramics was made possible, in part, through the Diversifying Art Museum Leadership Initiative, funded by the Walton Family Foundation and the Ford Foundation. It is on view through January 2, 2022.

(top) Courtney M. Leonard, *BREACH: Logbook 20 | NEBULOUS* (detail), 2019–20, site-specific installation consisting of ceramic, glaze, paint, sinew, and two-channel video projection.

Commissioned by the Hood Museum of Art: Purchased through the Virginia and Preston T. Kelsey 1958 Fund, the William S. Rubin Fund, the Alvin and Mary Bert Gutman 1940 Acquisition Fund, the Kira Fournier and Benjamin Schore Contemporary Sculpture Fund, and the Phyllis and Bertram Geller 1937 Memorial Fund; 2019.114.

© Courtney M. Leonard. Photo by Brian Wagner.

(bottom) Roxanne Swentzell, *Sitting on My Mother's Back*, 2014, ceramic. Lent by Judith Liff and Joseph N. Barker, Class of 1966.

© Roxanne Swentzell. Photo by Addison Doty.



SHANNON TE AO: MY LIFE AS A TUNNEL

JESSICA HONG

Former Associate Curator of Global Contemporary Art

Shannon Te Ao (Ngāti Tūwharetoa / New Zealander, born Australia, 1978) implements Māori traditions to explore the ambiguities and tensions within interpersonal relationships as well as the complex dynamics between Indigeneity, language, and loss. The starting point for Te Ao's *my life as a tunnel* (2018) is a scene from Charles Burnett's iconic film *Killer of Sheep* (1978). Toward the end of the film, protagonist Stan and his wife—whose marriage has experienced much strain—slowly dance to the haunting Clyde Otis song “This Bitter Earth,” originally recorded by Dinah Washington in 1959, capturing a pivotal moment of physical and psychological exchange between two individuals.

In *my life as a tunnel*, two male figures move intimately together with their engagement first seeming affectionate, but there are subtle, yet palpable, moments of disquiet. We are unsure of their relationship, and with the separate screens, we can never see nor experience their movements or Te Ao's film in full. The soundtrack is an a cappella version of “This Bitter Earth” translated into *te reo Māori* (Māori language). For Te Ao, translation is a critical act that examines how words function in relationship to one another; a core principle of *te reo Māori* allows the speakers to communicate as well as to articulate a sense of place and represent their *iwi* (people, nation) through their use of language. More broadly, the artist sees translation as a generative act to understand the world: meanings get lost, misunderstood, recalibrated, as people strive to connect. This layered and poignant work weaves together past and present and asks: What can be found once something is lost?

my life as a tunnel was organized by the Hood Museum of Art, Dartmouth, and generously supported by William B. Jaffe and Evelyn A. Hall Fund. It is on view through April 17, 2022.

JAUNE QUICK-TO-SEE SMITH: TRADE CANOE: FORTY DAYS AND FORTY NIGHTS

JAMI POWELL

Associate Curator of Native American Art

In *Trade Canoe: Forty Days and Forty Nights*, Jaune Quick-to-See Smith draws on myriad images to create a cacophonous visual narrative signaling a possible future—mass flooding as a result of global climate change and rising sea levels. This painting, which Smith calls “a Salish version of Noah's ark,” places Coyote, an important being from Salish creation stories, as the central figure. The canoe is filled with animals and plants, not from the Middle East, as described in the bible, but from her Salish homelands. In addition to replacing biblical images with Salish references, Smith also inserts art historical and pop cultural representations, including embracing figures a la Keith Haring, a surrealist-inspired eye, and a series of diminishing Tontos from the 1950s television show *Lone Ranger and Tonto*.

Forty Days and Forty Nights is part of Smith's well-known *Trade Canoe* series, which she began in 1992 as a critical response to museum and artistic celebrations in honor of the quincentennial anniversary of Columbus's arrival to the “New World.” In her *Trade Canoes* and other large-scale paintings, Smith layers images, paint, text, and objects to convey the entangled webs of history, colonization, and extraction that characterize the multiplicity and complexity of American experience.

Smith is known for addressing issues of social justice within her work and is particularly concerned with issues impacting Indigenous peoples of North America. Utilizing humor as a tool for confronting painful subjects—as evidenced in *The Rancher*, which is installed across from *Forty Days and Forty Nights*—Smith's paintings invite audiences into difficult conversations and provoke reconsiderations of the visual landscapes that shape our understandings of Native Americans.

This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the William Chase Grant 1919 Memorial Fund and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund. It is on view through December 12, 2021.

(top) Shannon Te Ao, *my life as a tunnel* (film still), 2018, two-channel video with sound, duration: 9 minutes, 48 seconds. Purchased through the William S. Rubin Fund; 2019.41. Courtesy of the artist. © Shannon Te Ao

(bottom) Jaune Quick-to-See Smith, *Trade Canoe: Forty Days and Forty Nights*, 2015, acrylic, paper collage, crayon, and marker on canvas. Lent by Judith Liff Barker and Joseph N. Barker, Class of 1966, and the Judy and Noah Liff Foundation. © Jaune Quick-to-See Smith. Photo by Brian Wagner.



DRAWING LINES

JESSICA HONG

Former Associate Curator of Global Contemporary Art

When a line is drawn, it can separate but also connect; it can create divisions and boundaries but also generate space. Lines figure in all aspects of embodied life, from waiting in line for a service, to making marks that express our thoughts and ideas, to moving through time and space. Line has its limits: it can encourage us to act, see, think, move, understand in a strictly linear—even hierarchical—fashion, without much room for nuance. However, multiple lines can create complex networks. In our digital era, wires and cables around the world link us to information and communication systems. Yet not all individuals have access to them, nor does everyone have a say in how such lines of connection are made. How can we conscientiously create and expand the possibilities of line? For artists, line has been a critical apparatus for exploration—for composing sketches in preparation for larger works, for sheer experimentation leading to new strategies and forms, or for investigating the theoretical properties of line itself. Through weaving, painting, sketching (in print or digitally), cutting, collaging, or layering, whether their lines stretch in two dimensions or extend into our space, these artists express line as a generative form with expansive potential.

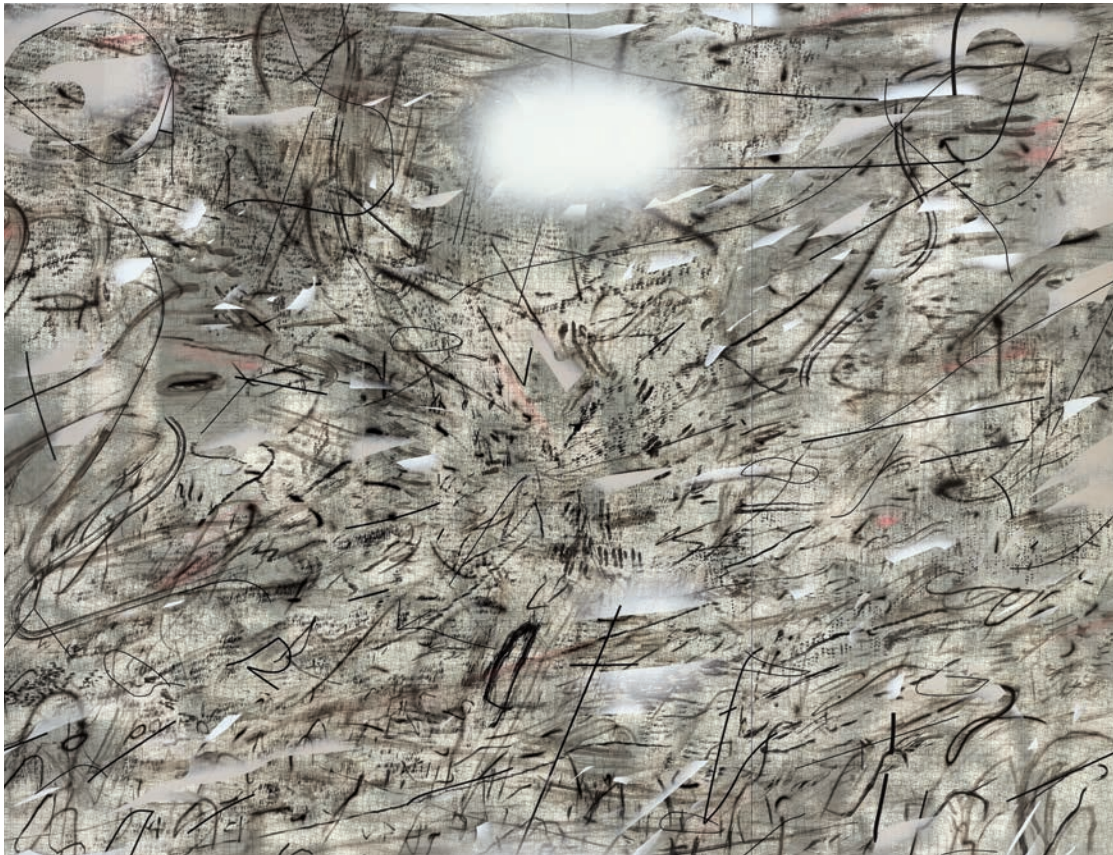
Drawing Lines was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Philip Fowler 1927 Memorial Fund. It is on view July 10, 2021, to February 13, 2022. **H**

CIPX DARTMOUTH

CIPX Dartmouth presented an opportunity for members of the Dartmouth community to participate in the ongoing and collaborative project Critical Indigenous Photographic Exchange (CIPX). Conceptualized by photographer Will Wilson, CIPX responds to the widely circulated ethnographic photography of Native Americans beginning at the turn of the twentieth century. During a 10-day residency at the Hood, Kali Spitzer (Kaska Dena) and Will Wilson (Diné) took tintype portraits of community members. The residency was followed by an exhibition of selected images. This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Charles Gilman Family Endowment. It is on view through September 12, 2021.

RECONSTITUTION

Institutional spaces have long privileged Euro-American narratives, which has had powerful, even dangerous consequences in our culture and society. Artists in *Reconstitution* foster the evolution of previously entrenched narratives as they remind us that we are all responsible agents in the complicated processes of writing current and future histories. This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Philip Fowler 1927 Memorial Fund. It is on view through June 20, 2021.



Julie Mehretu, *Iridium over Aleppo*, 2018, ink and acrylic on linen. Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange, 2018.13. Courtesy of the artist and Marian Goodman Gallery, New York. © Julie Mehretu

The Hood Museum of Art continues to bring you diverse virtual programs throughout the spring and summer while we look forward to reopening the galleries to the public. Join us for lectures with scholars and discussions with artists. Contribute to important conversations on current issues and take a closer look at works in the collection. Programs will be listed on the Hood Museum website with registration links. To dive deeper, take a look at the Hood Museum's YouTube channel, where you can explore a rich array of past public programs! Auto-generated captions are provided for all public programs unless otherwise noted.

MAY

6 May, Thursday, 5:00–7:30 pm

13 May, Thursday, 5:00–7:30 pm

VIRTUAL ADULT WORKSHOP

Expressive Writing

Offered twice! This workshop fuses explorations of works of art with fun and meaningful expressive writing exercises. No writing experience required, just a willing pen and curious mind. Facilitated by Hood Museum Teaching Specialist Vivian Ladd and author Joni B. Cole, founder of the Writer's Center of White River Junction. Registration is online for either of the two sessions.

12 May, Wednesday

12:00–1:00 pm

VIRTUAL SPACE FOR DIALOGUE ROUNDTABLE

Creative Curating in a Digital Time

Challenged with developing online exhibitions this past year, Hood Museum interns will present a candid discussion of the challenges and creative solutions involved in virtual curation—from concept and research to website design and public talks. Registration is online.

JUNE

2 June, Wednesday

3:00–3:45 pm

VIRTUAL SPACE FOR DIALOGUE GALLERY TALK

“The Butt of the Joke: Humor and the Human Body”

Grace Hanselman '20, Mellon Special Projects Intern

This exhibition aims to explore the reasons why we find certain depictions of the human body humorous. Lighthearted and fun, it seeks to prompt both laughter and thoughtful contemplation regarding the ways in which we think about our bodies. Registration is online.

3 June, Thursday, 4:00–4:45 pm

4 June, Friday, 10:00–10:45 am

5 June, Saturday, 10:00–10:45 am

VIRTUAL STORYTIME IN THE GALLERIES

Art and Nature

Offered three times! Join us for a virtual Storytime in the Galleries looking at art inspired by nature. Using Zoom, families can listen to stories, 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. You will need a computer or tablet with video and audio capabilities. We will email you the Zoom link the week of the program along with a list of any materials you may need. Registration is online for each session.

23 June, Wednesday

12:30–1:15 pm

VIRTUAL GALLERY TALK

“Landscape(d): Modern Photography and the Environment”

John R. Stomberg, the Virginia Rice Kelsey 1961s Director

In this talk, exhibition curator and Hood Director John Stomberg will examine the photograph's role in exploring the often uneasy relationship between humans and the lands they inhabit. Registration is online.

24 June, Thursday

6:00–8:00 pm

VIRTUAL ART AFTER DARK: ESCAPE ROOM

Escape to the Outdoors

Put together a team of adult friends and family or come on your own and join a team to play “Escape to the Outdoors,” a fully virtual escape room game featuring works of public sculpture on Dartmouth's campus. It is not a competition—instead, this experience will allow ample time to solve the puzzles, riddles, and codes developed for these six sculptures. No previous experience is necessary. Individuals are welcome, and teams are limited to four members. Each individual team member needs to register by June 21 to secure their spot. Registration is online.





30 June, Wednesday

12:30–1:15 pm

VIRTUAL CONVERSATIONS AND CONNECTIONS

“Satirical Sights: Legacies of British Caricature”

Former Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming Kathy Hart and Dartmouth Senior Lecturer in Art History Kristin O'Rourke will highlight 18th-century visual satires by William Hogarth, Thomas Rowlandson, and James Gillray and talk about their influence on visual satire today. Registration is online.

(left) Screenshot of the Hood Museum's virtual family workshop event *Shape, Color, and Line: Exploring Abstraction* hosted by Jamie Rosenfeld.

(right) Dartmouth students on a Tiny Tour of the Hood Museum led by Isadora Italia. Photo by Eli Burakian.

JULY

7 July, Wednesday

12:30–1:15 pm

VIRTUAL CONVERSATIONS AND CONNECTIONS

“One Artist, Two Objects, Many Approaches”

María Magdalena Campos-Pons, artist
 Amelia Kahl, Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming
 Vivian Ladd, Teaching Specialist

Join artist María Magdalena Campos-Pons in conversation with two Hood Museum staff members as they discuss the varied ways one can learn from an object. The museum holds two of Campos-Pons's photographs, and they frequently make an appearance in the museum's teaching, their relevance stretching across audiences and subject matter. What makes these works such rich sites of inquiry? Registration is online.

15 July, Thursday

5:30–7:00 pm

VIRTUAL ADULT WORKSHOP

Expressive Writing

This workshop fuses explorations of works of art with fun and meaningful expressive writing exercises. No writing experience required, just a willing pen and curious mind. Facilitated by Hood Museum Teaching Specialist Vivian Ladd and author Joni B. Cole, founder of the Writer's Center of White River Junction. Registration is online.

AUGUST

11 August, Wednesday

3:00–3:45 pm

VIRTUAL SPACE FOR DIALOGUE GALLERY TALK

Process, Product, and Black Practice

Turiya Adkins '20, Homma Family Intern

Process, product, and practice. Join alumna and artist Turiya Adkins as she discusses her exhibition investigating these three Ps and their intersections with African American artists. Adkins's show is an exploration into how the Black experience informs how Black artists use their materials. Registration is online.

18 August, Wednesday

12:30–1:00 pm

VIRTUAL SPOTLIGHT ON PUBLIC ART AT DARTMOUTH

***Peaceful Serenity* by Allan C. Houser**

Join us for the next installment in our series designed to celebrate public art around campus. In this segment, we will explore *Peaceful Serenity* (1992), a life-size bronze-plated-steel figural sculpture by Allan C. Houser (Chiricahua Apache, 1914–1994). Following a brief prerecorded introduction, Jami Powell, associate curator of Native American art, will be in conversation with David Rettig '75, curator of collections for the Allan Houser Foundation, followed by a live Q&A. Registration is online.

A SPACE FOR DIALOGUE: FRESH PERSPECTIVES ON THE PERMANENT COLLECTION FROM DARTMOUTH'S STUDENTS TURNS 100

AMELIA KAHL '01

Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming

THE PROGRAM REPRESENTED HANDS-ON,
EXPERIENTIAL CURATORIAL TRAINING THAT IS
RARELY AFFORDED TO UNDERGRADUATES.

In 2001, the Hood Museum of Art pioneered the *A Space for Dialogue* program. For the first time, students would be given full curatorial control of their own exhibitions. With the mentorship of the staff, Hood interns would choose the theme of the exhibition, select and research objects from the museum's collection, write wall text and a brochure, choose wall colors, frames, and object placement, and give a public talk. The program represented hands-on, experiential curatorial training that is rarely afforded to undergraduates.

I had the privilege of curating the first *A Space for Dialogue* exhibition. Having graduated only a few months earlier, I was working at the Hood as a curatorial/programming assistant. The opportunity was intimidating. As I went through storage, I became fascinated with the idea of mimeticism in art, choosing a realistically carved

wooden geranium sculpture and two botanical drawings. I learned a lot through the process, but it never occurred to me that many years later I would be working at the Hood and supervising the interns as they created their own *A Space for Dialogue* exhibitions.

Over the past twenty years, Dartmouth students have created an incredibly wide range of exhibitions with titles such as *Sexes in the City: Exploring Urban Men and Women through Five Centuries of Popular Prints* (Megan Fontanella '04), *The Art of Drinking: Four Thousand Years of Celebration and Condemnation of Alcohol Use in the Western World* (Ben O'Donnell '08), *RIOT: Feminist Protest Art* (Julissa Llosa '10), and *Black Bodies on the Cross* (Victoria McCraven '19).

This May marks the 100th *A Space for Dialogue* exhibition. (And while the museum was closed during the pandemic, ten students created virtual exhibitions as well.) In all, 587 objects have been on display as part of this series. I had the



ALVIN P. GUTMAN GALLERY

opportunity to speak to the 100th student, Kensington Cochran '20, Conroy Intern. Her exhibition is on view March 6–May 16.

Amelia Kahl: Can you tell me about choosing your topic?

Kensington Cochran: I have really enjoyed this opportunity because it's allowed me to combine my two passions at Dartmouth, neuroscience and art history. And focusing on PTSD made sense in that it ties into so much of my previous work. Working on the pharmaceutical side, we're working on a treatment for this disease. We've been working on this for seventy years and not been able to find it, and art has been able to reverse the physical and biochemical effects of PTSD without us understanding why. So, in this frustrating process of research and trying to find the answer, art already has it.

AK: Can you talk a little about the title of your show?

KC: I found one piece. It's a Lesley Dill and the title is *The Soul Has Bandaged Moments*, and that title just stuck with me. I felt like it articulated what I was trying to say—it speaks to the physicality of psychological illness and injury. But it also has this element of hope in it. Then I found out it was actually the title of an Emily Dickinson poem, and luckily we have an Emily Dickinson expert in our English department, so I sat down with Ivy Schweitzer and I learned a lot. What an amazing opportunity to reach out to experts in the field and have them immediately jump into it.

You can read more of the interview with Kensington on the Hood Museum's website. **H**

Dartmouth students on a tour of *A Space for Dialogue: The Soul Has Bandaged Moments* by Kensington Cochran '20, Conroy Intern. Photo by Eli Burakian.

NEW ACQUISITION: THE JOHN KOBAL FOUNDATION COLLECTION

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director

This year the Hood Museum of Art completed a multi-year acquisition process of over six thousand Hollywood photographs from the John Kobal Foundation. Set up to continue the work of its eponymous founder, who lived from 1940 to 1991, the foundation long divided its efforts between grant-making for photographers and promoting the photography collection that Kobal had amassed. The prints tend to be black-and-white, gelatin silver prints, though color is represented as well. The collection traces the history of Hollywood from



approximately 1916 to the late twentieth century. With this sale of Kobal's prints to the Hood Museum, the foundation now will focus on its support of the industry, and the museum will be able to better support the research of faculty and students interested in the many histories covered by these images.

Mary Desjardins, professor of film and media studies at Dartmouth, notes the importance of this archive and its use for teaching:

Kobal's collection of Hollywood photography is an outstanding source for research and teaching of motion picture history, still photography, and portraiture. The collection is exciting as a pedagogical tool because it allows the historian-teacher to chart the history of

(left) Unknown, Clarence Sinclair Bull photographing Clark Gable and Vivian Leigh for *Gone with the Wind*, Metro-Goldwyn-Mayer, 1939, gelatin silver print.

The John Kobal Foundation Collection; Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2019.57.36.

(right) Unknown, Charlie Chaplin and Jackie Coogan for *The Kid*, Charlie Chaplin Productions, 1921, gelatin silver print. Hood

Museum of Art, Dartmouth: The John Kobal Foundation Collection; Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2019.57.23



twentieth-century American culture through the fantasies of and ideals created out of Hollywood films and their stars. The collection's breadth—containing the full range of genres of Hollywood photography of film stills, portraits, and publicity shots—provides evidence for studies of the film industry as an economic system of mass cultural production that extended its reach beyond the production and circulation of motion pictures.

Indeed, so many stories orbit this collection that it might be best to start with the objects themselves. Most (about two-thirds) are “vintage” or printed around the time the negative was created. Many of the remainder emerged from a project Kobal initiated in the 1970s. By then, he had acquired thousands of negatives from the studios, which had long controlled their fate. He searched for and found most of the original photographers and arranged for them to create “life-time” prints from negatives of which they had long lost track. (The studios had retained the sole privilege of making prints until they offloaded their collections in the late twentieth century.) The final, smallest group consists of more recently printed images created specifically for the foundation to support a series of exhibitions it circulated in the past decade.

The story of the people charged with selling the image of Hollywood is relatively new. While there

were many professionals who made this work their career, their names mostly eluded recognition before Kobal zealously wrote their stories. George Hurrell, Laszlo Willinger, Clarence Sinclair Bull, and Ted Allan are the most represented in the archive, though many others are here as well. Their role was to present the veneer of glamour in portraits, the excitement of an upcoming movie with stage shots, and the privilege of “behind-the-scenes” glimpses with set photography. They “sold” the studios, the stars, the movies, and the ideal of a glamorous lifestyle—an ideal we have learned to interrogate carefully.

The images these photographs created were printed in the hundreds and thousands to be sent out to news outlets in hopes of good press. Though beautifully printed, there were ephemeral objects, tossed into the waste bin after a news cycle or two. Kobal started young collecting what he could find at antique stores and flea markets in London. As his career in Hollywood journalism took off, he became acquainted with and visited press offices for most of the major studios in California. By the 1970s and 1980s, the outdated press photographs cluttering their offices were of no interest. Kobal carted away entire boxes of prints, bringing them back to London, where his collection continued to grow.

The presence of the John Kobal Foundation Collection at the Hood offers new inroads for research into American culture. The significance of these photographs mirrors that of Hollywood itself. There are few other non-religious cultural phenomena that come close to the depth of social and political influence of Hollywood. Can we even study the United States in the twentieth century without a long look at how the movie industry reflected and even promoted worldviews, ethics, morals, and historical (mis)understandings? The complete story of the intricately interwoven strands of U.S. history and Hollywood may never be told. But with these photographs, we have the opportunity to peel back some of the layers, revealing stories that have shaped our understanding of the American film industry and its multivalent meanings and multifarious impacts on life in the United States. **H**

(top) John Engstead, *Marlon Brando for A Streetcar Named Desire*, Warner Brothers, 1950, gelatin silver print. The John Kobal Foundation Collection; Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2019.57.19.

(bottom) Eugene Robert Richee, *Louise Brooks, for Paramount Pictures*, 1929, platinum print. The John Kobal Foundation Collection; Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2019.57.7.



ENGAGEMENT

ON CAMPUS: TALKING TO ALUMNI IN THE ARTS, VIRTUALLY

When Dartmouth shifted to a fully remote term in the spring of 2020, the Museum Club continued its weekly meetings through Zoom. Though students could no longer gather in the Hood's conference room with boxes and boxes of delicious Ramunto's pizza, they continued their commitment to initiating new forms of student engagement and campus outreach virtually.

This is how the first Alumni in the Arts panel came to be. Unable to host their once-a-term Hood After 5 event, which would bring hundreds of students into the atrium and galleries for entertainment and activity, Museum Club members began to think of a new event series that could connect students to art and to each other. The webinar series began with that goal: connect students to Dartmouth alumni from different sectors of the art world and create a space where they can talk to each other. It launched that same spring and has continued throughout the past year. Students plan and moderate the event, asking alumni to share how they got to their current role from Dartmouth, what their role entails both day-to-day and big picture, and what guidance they would give to someone interested in entering their field. Alumni speakers have included curators, fine artists, museum directors, gallery owners, and even an art lawyer!

The series has provided a platform through which students can get answers and inspiration, and alumni can provide candor and advice. And with a student committee working on planning a new panel each term, it shows no signs of stopping. The event's virtual format has proved to be an inclusive solution that allows students both on and off campus to participate, while ensuring that no alum lives too far away from Hanover to participate.



IN THE COMMUNITY: CRITICAL CONVERSATIONS IN THE GALLERIES

Teacher workshops are a staple of our outreach efforts to engage K-12 educators who use the museum as a resource for themselves and their students. In developing workshop objectives, we take our cues from the exhibition schedule. For example, winter 2020's exhibitions, on view just before the pandemic arrived, provided the perfect opportunity to think about power, identity, bias, representation, and ways in which artists are challenging history.

The education team collaborated with Teaching Tolerance, a project of the Southern Poverty Law Center, to offer a workshop in facilitating critical conversations in the galleries and in the classroom. Over 70 regional teachers, docents, and Hood Museum curators and teaching staff attended a day-long program designed to develop self-awareness about implicit bias and to gain confidence in facilitating conversations about race and other critical topics. Attendees spoke of both the need to talk about discrimination and racism with their students and the difficulty of actually doing it.

As a follow up, we offered a second experience for those teachers who wanted to continue the conversation in the galleries. We used the time to explore how art and artists can be allies in this important work, and we took our time leaning into the works of art and the issues they raised. Our conversations were fruitful, if not messy. The experience fostered a sense of community among attendees and reminded us of the power of convening to ask hard questions, hold each other accountable, and discuss critical issues openly. **H**

Devon Mifflin '21 and Allison Carey '20 speak with former Hood Deputy Director Juliette Bianco '94 and Guggenheim curator Megan Fontanella '04 during the inaugural Alumni in the Arts webinar event.

MUSEUM NEWS

NEW APPOINTMENTS

Navigating a new job at any point in a professional career can be overwhelming, but doing so in the midst of a global crisis is incredibly daunting. The Hood Museum of Art welcomed three new staff members while we were working remotely, and one just a few weeks before the pandemic hit. Despite the extra challenges they faced, these staff members made their transitions smoothly and successfully and are now valuable members of our team.



Steven Perkins joined the staff in February 2020 as the security/building manager. Steven has over ten years' experience in cultural property protection management, most recently serving at the Davis Museum at Wellesley College and the Bowdoin College Museum of Art. In addition, Steven has numerous certifications in institutional protection and emergency preparedness. Steven manages all activities associated with maintaining the appearance and safety of the museum and the safety of our collections, staff, and visitors. He holds a B.F.A. from Alfred University and an M.F.A from the University at Albany, State University of New York.



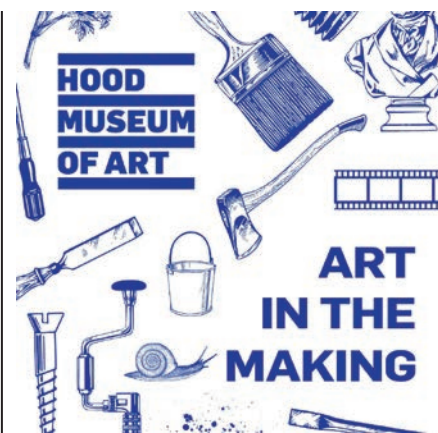
Dana Kerdesky joined the staff in May 2020 as the James Nachtwey archive fellow. Dana assists with the description, preservation, and accessibility of one of the most significant bodies of work of a single photojournalist, ensuring that the museum and the archive are adhering to best practices in archival stewardship. Dana holds an M.S. in information studies and an M.A. in public history, both from the University at Albany, State University of New York. She comes to us from Historic Hudson Valley, where she oversaw a robust collections care program spanning several historic homes. Dana has also held archival internships at New York State Museum and the Franklin D. Roosevelt Presidential Library.



Taylor Rose Payer joined the staff in August 2020 as the cultural heritage and Indigenous knowledges fellow. Taylor builds relationships between the Dartmouth community and the Native American communities whose cultural heritage is represented within the collections of the Hood Museum and Dartmouth Library and identifies and develops resources and methods for archiving, cataloguing, and teaching with collections in a respectful, relevant, and inclusive way. Taylor holds an M.A. in public humanities from Brown University and a B.A. in women's and gender studies from Dartmouth. Previously, Taylor served as the Native American and Indigenous studies fellow at Rhode Island School of Design Museum of Art and as a graduate research fellow conducting research under NAGPRA at the Portland Art Museum.



Richel Cuyler joined the staff in April 2021 as the Cultural Heritage Technical Developer to Advancing Pathways for Long-Term Collaboration grant, a project connecting the Dartmouth Library and the Hood Museum. Richel is a Dartmouth alumna who worked in the museum's education department during her senior year. That experience propelled her to spend over a decade in New York City working in education and event programming in museums and cultural institutions like Brooklyn Museum, BAM, and the Rubin Museum. Richel is also a creative technologist, bringing an interdisciplinary approach to building integrations that help solve technology challenges.



ENGAGE BEHIND THE SCENES

"ART IN THE MAKING": A PODCAST

On April 2, this year's Hood Museum Erbe and Conroy Programming Interns Courtney McKee '21 and Caroline Cook '21 released "Art in the Making," a podcast they both host and produce. Courtney and Caroline thought creatively about how to make programming accessible and exciting during the museum's closure, and their solution was an eight-episode podcast series that discusses artmaking materials through the ages. Each episode traces the history of one material, from stone to photography, through time and highlights works in the museum's collection that listeners can look at and contemplate. It's available everywhere and suitable for all ages and individuals who start the process of analyzing a work of art not with "what it means" but with "how it was made."

"MEANWHILE AT THE MUSEUM": A BLOG

In April 2021, the Hood Museum launched Meanwhile at the Museum, a blog about the "unseen museum" behind the scenes. It features content written by a range of voices across all areas of the institution. The goal is to share our professional stories, experiences, and discoveries with you, our visitors and stakeholders. Meanwhile at the Museum allows for a different type of storytelling that we hope you will enjoy in tandem with this quarterly and our website! **H**

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