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HOOD MUSEUM OF ART

SPRING 2020

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NEW ACQUISITION

Arguably the most prominent Japanese artist of his generation to work in the United States, Yasuo Kuniyoshi (1889–1953) developed a playful modernist style shaped by memory and imagination. One of his earliest paintings, *Village* (opposite page), suggests both sophistication and naiveté in its reliance on Cubism, expressionism, Surrealism, American folk art, and art from his native Japan, which he left in 1906. Composed of unmoored architectural and natural forms in a tipped, compressed space, the composition conflates what appear to be two locales, urban and rural. To the left, we voyeuristically observe through a window a woman in a two-story building pulling on or taking off a sock, her sole item of clothing. By contrast, the right side of the painting features a country church, towering tree, grass-pecking chickens, and a distant barn. Although clearly imaginary, this scene may reference Kuniyoshi's primary abodes at this time—New York City, his winter residence, and Ogunquit, Maine, home to a progressive art colony where he spent summers and painted some of his most fanciful compositions. The decorative railing and building beyond, however, also evoke Paris, a famed art center that Kuniyoshi likely admired, but did not visit until several years later.

Kuniyoshi went on to become a leading modernist painter, despite his immigrant status and the extreme racism he experienced during World War II, when he was classified as an "enemy alien." Despite never having been granted citizenship, in 1952 he represented the United States at the Venice Biennale, along with established figures Edward Hopper, Alexander Calder, and Stuart Davis. **H**

VISIT US

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

Museum Hours

Wednesday
11:00 am–5:00 pm

Thursday–Friday
11:00 am–8:00 pm

Saturday–Sunday
11:00 am–5:00 pm

Closed Monday and Tuesday

Guided Group Tours

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

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

Admission and Parking

There is no charge for admission 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

All object photography by Jeffrey Nintzel, unless otherwise noted.

(cover) Roxanne Swentzell, *Tattooed Woman*, 1989 (detail), original clay. Purchased through the Virginia and Preston T. Kelsey 1958 Fund and the Robert J. Strassenburgh II 1942 Fund; 2019.4. © Roxanne Swentzell. Photo by Brian Wagner.

(right) Yasuo Kuniyoshi, *Village*, 1921, oil on canvas. Purchased through the Miriam H. and S. Sidney Stoneman Acquisition Fund and the Evelyn A. and William B. Jaffe 2015 Fund; 2019.80. © 2020 Estate of Yasuo Kuniyoshi / Licensed by VAGA at Artists Rights Society (ARS), NY

(back cover) Diego Romero, *Pod Mound*, 2010. Native clay and slip, kiln fired. Purchased through the Kira Fournier and Benjamin Schore Sculpture Fund and the Hood Museum of Art Acquisitions Fund; 2010.54. © Diego Romero



DIRECTOR'S LETTER

It's just mud.

So explains an old friend of mine who is deeply involved in the world of creative ceramics. At its essence, clay is just mud. Sometime, as long ago as 10,000 BCE, perhaps, people discovered the wonderful elasticity of certain deposits in the ground—clay. It was simple to form and it held its shape. It's not hard to imagine the happy accident—the essential transformation—when someone first realized what happens to a clay vessel left near a fire. In that distant past, pottery was born. Ancient pots testify to twin origins for the birth of ceramics: Asia and the Ancient Near East. Wherever it occurred first, “firing” cemented the utility of pottery because it made vessels that were hard and mostly permanent (long lasting, though prone to breaking).

It was not long before the human impulse to make a mark entered the equation. Potters began decorating their vessels before and after firing using a slurry (slip) of different-colored clay to create patterns. In Asia and the Near East, the preparation of purer clays evolved; shapes grew more complicated; the materials used to “paint” on vessels grew in complexity and hue; and the pottery wheel was developed (possibly in Ur, Sumeria). For millennia now, ceramics have been used for everything from cooking to the symbolic imposition of dynastic power. There are almost no histories of art that do not include pottery. We can think of the great amphorae of ancient Greece, the incredible sculptures of Nok (Nigeria today), the *Sancai* (three-colored) funerary figures of the Tang Dynasty in China, the majolica of Renaissance Italy, Moche portrait vessels (Peru), or face jugs made in the southeastern United States.

All these historical styles continue today in endless variations as contemporary artists address the creative ideas that have long accompanied ceramic production. Alas, these artists also face an ongoing lack of acceptance of pottery as art. For many potters, this is simply not an issue of concern, while other makers desire recognition as artists. The catch lies in how art is defined: broadly speaking, if an object has a function (other than being art), then it cannot be art. The less functional it is, the more likely it is to be allowed “fine art” status. Many other “craft” media have made the transition to “art.” For example, the studio glass movement, for over fifty years, has honored glass objects that are exhibited and acquired by major museums, with prices to match. Ceramics have not enjoyed the same widespread acclaim—until now.

The time has come for ceramics as art. Over the last five years, ceramic art has become a staple in the world of contemporary art fairs, contemporary art galleries, private art collections, and art museum collections. Ceramics is not an awkwardly defined hybrid of craft and inspiration any longer.

It's just art.

The Hood Museum of Art is pleased to recognize this long-overdue reemergence while noting the rich irony that the hottest new medium is, perhaps, the oldest art form on earth. You will see the museum continuing its interest in ceramic art this spring with multiple exhibitions celebrating the art of ceramics past and present as well as our continuing commitment to expanding the ideas we share and the stories we tell in our presentations of Native American art. For at least the last 6,000 years, pottery has been an established medium in and around North America. Early evidence of makers at work abounds in the southern and southwestern United States—probably traceable to South American populations on the move. The Hood Museum's ceramics exhibitions this spring honor both the long history and the vital present of Native American ceramics. These exhibitions open new doors to historical enquiry and contemporary practice for an ancient medium experiencing renewed vitality. Enjoy.

John R. Stomberg

Virginia Rice Kelsey 1961s Director

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HOOD QUARTERLY

SPRING 2020

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VISIT NOW



ON VIEW MARCH 14 TO AUGUST 9

FORM AND RELATION: CONTEMPORARY NATIVE CERAMICS

This exhibition showcases the versatility of ceramics and the many forms it takes through the hands of six Indigenous artists from various regions within what is now the United States. Through their innovative and critical work, Anita Fields, Courtney M. Leonard, Cannupa Hanska Luger, Ruben Olguin, Rose Simpson, and Roxanne Swentzell wrestle with concepts such as community, identity, gender, land, extraction, language, and responsibility. This project is made possible, in part, through the Diversifying Art Museum Leadership Initiative, funded by the Walton Family Foundation and the Ford Foundation.

Roxanne Swentzell, *Sitting on My Mother's Back*, 2014, ceramic. Lent by the artist. © Roxanne Swentzell. Photo by Addison Doty.

ON VIEW APRIL 4 TO DECEMBER 6

UNBROKEN: NATIVE AMERICAN CERAMICS, SCULPTURE, AND DESIGN

Curated by DAMLI Native American art interns Dillen Peace '19 (Diné) and Hailee Brown '20 (Diné), this exhibition draws from the Hood Museum's permanent collections and creates a dialogue between historical, modern, and contemporary works. *Unbroken* explores themes of continuity, innovation, and Indigenous knowledges across time, and calls attention to the stylistic decisions of artists and makers. This exhibition is organized by the Hood Museum of Art, Dartmouth, and generously supported by Hugh J. Freund, Class of 1967.

ON VIEW THROUGH MAY 31

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 is organized by the Hood Museum of Art, Dartmouth, and generously supported by the Philip Fowler 1927 Memorial Fund.

ON VIEW THROUGH MAY 31

IN THE MIDST OF SOMETHING SPLENDID: RECENT PAINTINGS BY COLLEEN RANDALL

This two-gallery exhibition features abstract paintings on canvas and paper by this respected member of the Dartmouth studio art faculty, including new works from her *Immanence* series alongside slightly earlier works from the *Syncope* series. This exhibition is organized by the Hood Museum of Art, Dartmouth, and generously supported by the Bernard R. Siskind Fund and the Eleanor Smith Fund.

ON VIEW THROUGH JUNE 21

SHIFTING THE LENS: CONTEMPORARY INDIGENOUS AUSTRALIAN PHOTOGRAPHY

Drawing from the Hood Museum's collection of Indigenous Australian art, *Shifting the Lens* features photography by Christian Thompson, Fiona Foley, Bindi Cole, Michael Cook, Darren Siwes, Tony Albert, and Michael Riley that interrogates and conveys the multidimensionality of Indigenous Australian experiences. This exhibition is organized by the Hood Museum of Art, Dartmouth, and generously supported by the Owen and Wagner Collection of Aboriginal Australian Art Endowment Fund.

A CLOSER LOOK AT NATIVE CERAMICS AT THE HOOD MUSEUM

DILLEN PEACE, HAILEE BROWN, and MORGAN E. FREEMAN

In 2017 the Hood Museum of Art was awarded the Diversifying Art Museum Leadership Initiative (DAMLI) grant from the Walton Family Foundation and the Ford Foundation. The grant provided funding to hire the museum’s first associate curator of Native American art, Jami Powell; a Native American art fellow, Morgan E. Freeman; and two undergraduate interns, Dillen Peace ’19 (Diné) and Hailee Brown ’20 (Diné). The DAMLI grant also provided funding for the *Form and Relation: Contemporary Native Ceramics* exhibition and catalogue. *Form and Relation* focuses on six artists pushing the boundaries of clay as a medium: Anita Fields, Courtney M. Leonard, Cannupa Hanska Luger, Ruben Olguin, Rose B. Simpson, and Roxanne Swentzell. These artists center relationality in their practice and move beyond the vessel form to explore concepts of community, extraction, land, and language.

DAMLI Native American art interns Peace and Brown worked together as co-curators to organize an exhibition from the Hood Museum’s permanent collection of Native ceramics, highlighting its strengths and observing the ingenuity of those working in this medium and others throughout time. *Unbroken: Native American Ceramics, Sculpture, and Design* spans centuries, considering the influence of artistic predecessors on the contemporary moment, and provides important context for some of the work in *Form and Relation*.

When first planning for *Unbroken: Native American Ceramics, Sculpture, and Design*, Peace and Brown noticed that the majority of the Hood Museum’s Native American collection came from the Southwest, particularly within its holdings of ceramics and sculpture. While Indigenous nations across the Americas—including here in the Northeastern Woodlands—carry long traditions of working with sculptural media, the curatorial team recognizes that this is not reflected



Fig. 1. Cochiti Pueblo (Kotyete), shallow bowl on a raised base, late 19th century, terracotta with paint and slip. Gift of Emily W. and George H. Browne; 42.12.8099.

holistically within the collection and, consequently, in *Unbroken*. This exhibition aims to challenge viewers’ preconceived ideas of Native American ceramics and sculpture by featuring dialogues between earlier and historical works alongside contemporary pieces. The pairings within the exhibition illustrate the “dilemma” that contemporary Indigenous artists (and peoples) face: a false choice between *continuity* (of traditional themes, techniques, media, etc.) and *evolution* in the creative process.

With this goal in mind, the curators grouped pieces into particular themes: Representations of

Womanhood, Influences of Pop & Comic Art, Changes in Navajo Design, Maria Martinez & San Ildefonso, Micaceous Clay, Nampeyo's Legacy, Northwest Coast & Formline Design, Ohkay Owingeh Design, Ingenuity of the Buffalo Horn, and Alan Houser's Legacy. Another section, Cochiti Bowls Past & Present, includes a Cochiti bowl from the late nineteenth century (fig. 1), another from 1958, and contemporary Cochiti artist Diego Romero's bowl *Pod Mound*, made in 2010 (back cover). While all three bowls were made by Cochiti artists, they differ stylistically and show the variation in Cochiti pottery making.

Unbroken also features several new acquisitions, including works by Tammy Garcia, Jason Garcia, Diego Romero, and Cara Romero, as well as an in-gallery film featuring an interview that Peace and Brown conducted with Diego Romero about his life and artistic practice.

Recently, Freeman sat down with Peace and Brown to talk about *Unbroken*, the experience of curating a museum exhibition, and how their time at Dartmouth prepared them for this endeavor.

MORGAN E. FREEMAN: Can you start by telling me how you both conceived the major theme for this show after looking through the Hood Museum's ceramics collection?

HAILEE BROWN: We got the idea from Jami. Once we looked at the collection, we noticed that there were a lot of historical items and sprinkled in were some newer works. I think *Pod Mound* was one of the big reasons why we decided to do this theme of continuity and the bridging between contemporary and traditional. The majority of the collection is "traditional," not in the sense of ancestral, but in the sense that it consists of tourist items from the early twentieth century. There were some things from the 1990s or the 2000s that are contemporary, but Associate Curator of Native American Art Jami Powell was so great to let us go further with this idea and acquire works made in the last decade (figs. 2 and 3).

Dillen and I had both just done the Native American studies domestic study program at the Institute of American Indian Arts (IAIA) in Santa Fe. Because of that, contemporary Native American art in our minds felt more recent. The Hood Museum's collection didn't align with that experience.

MEF: And when you were seeing the collections that IAIA or the Museum of Contemporary Native Art (MoCNA) in Santa Fe had, did the forms artists were working in seem familiar or totally new, and were you thinking about those things before you came here?

HB: For me, that was a big introduction to my interest in contemporary art. I saw this Navajo rug by Velma Kee Craig that was the American flag with a QR code woven into it, artists working with computer parts, work by Cannupa Hanska Luger. That was my sophomore fall, and then I started working here my junior fall. When you think about it, *Unbroken* has "traditional" works, but it's traditional because it is what collectors would call traditional. Dillen brought in the idea of challenging people, of questioning those assumptions.

DILLEN PEACE: We started by looking through the ceramics collection digitally and noticed a lot of homogeneity in what was there, especially in terms of when objects were collected. It was clear that a singular idea of Native ceramics or Native sculpture was being presented. Working with the few contemporary pieces that were in the collection, we wanted to use those to make a connection and also bring out another story. A lot of people think of ceramics first when they imagine what Native art in general is, so it's a good entry point for broadening the conversation.

Fig. 2. Cara Romero, *Kaa*, 2017, archival pigment print on fine art matte paper. Purchased through the Sondra and Charles Gilman Jr. Foundation Fund; 2019.78.1. © Cara Romero



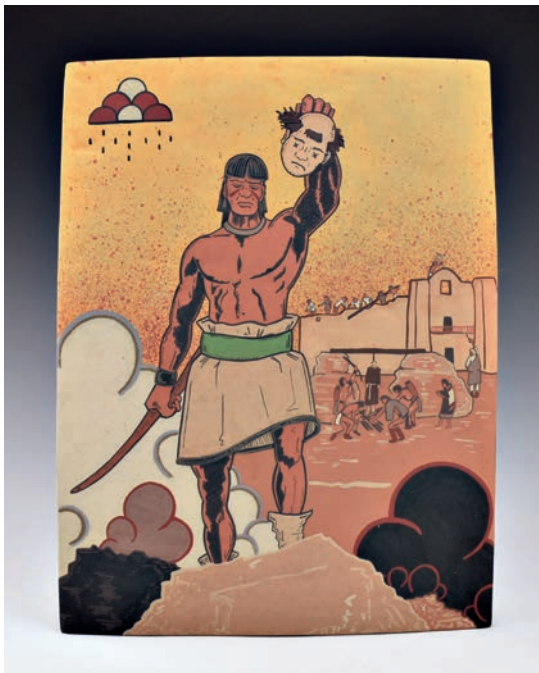


Fig. 3. Jason Garcia, *Tewa Tales of Suspense! Priest Killer*, 2018, Native clay tile, painted with Native clay slips and pit fired. Purchased through the Julia L. Whittier Fund; 2019.39.2. © Jason Garcia, courtesy King Galleries

HB: One could even make the case that the collection here does have a significant amount of contemporary Native art, if you consider the 1970s, T. C. Cannon, and Allan Houser contemporary. But I was born in 1998, so to me, that's not contemporary to my generation. When we consider the work that has been acquired most recently, it's pushing the boundaries that artists like Cannon were pushing before them. It's growth.

MEF: The thing about doing any collection show is that you're able to see the gaps and understand what it looks like to work with what is there, and to consider what needs to be done next. What was the biggest surprise in the process of curating your first show?

HB: I thought it would be much easier than it was. For example, with label writing, I felt a lot of pressure because people in the gallery are going to read what we have to say without the same background knowledge that we have, so how do we condense that complexity into ninety words?

Dillen and I did talk about wanting to have good tribal representation but then realized that wasn't necessarily feasible. We hope that people who come after us can work on that.

DP: Yes, we didn't want to include a piece for the sake of filling a gap. We saw that what we did have in the collection from the Northeast didn't fit with our narrative, which we decided was more important. Regarding the labels, it takes work to find a shared voice between two writers.

You have to consider what information is readily available to the general public when you're writing. Because most of these works stem from the origins of these cultures and these peoples, I was that much more worried that I needed to do it right. The implications of whether

or not cultural information is accurate are different for different groups of people, so I approached the labels as a way to help somebody look at something rather than speaking on it with authority. It became mostly about interpretation for me.

MEF: When doing a project like this, you begin to see how collectors preceding you, whether it be curators at the institution or those who are gifting things, shape what people are able to see, have access to, or do research on because of whatever biases they may have or their knowledge of Native art.

HB: We have this six-month show in a small town, but it's representative of larger conversations about what people choose to display of Indigenous art and culture. Being an Indigenous scholar means trying my best to represent myself and other Indigenous peoples in the most responsible way. Having Native people in the department means that we have more autonomy in the shows and how we are represented. With that comes some weight, understanding that you can't throw a show together haphazardly.

DP: Right now, I'm just thinking about how great an opportunity this was and is. I realize that we were just interns. But also, there's a real need for Natives to be the curators and to be the people making decisions. It's important to recognize that if two non-Native people put together this exhibition, it would look different—I don't know what that would look like.

MEF: Reflecting back on that whole process, what, if anything, would you have done differently?

HB: It's easy to say, "These are really famous works, they need to be in the show!" But sometimes I didn't give enough credit to the unnamed artists. The Cochiti bowls are by unnamed artists and I really wish we had their names, but we're still giving credit to these people. Often I think in American Indian art if you're not at a certain caliber people don't think your work is valid—maybe it's like that with all art—but the people who just did this for a living, this was their livelihood, they still deserve to be in exhibitions. And when I first drafted a checklist, I had so many famous people because I felt like that was something I was supposed to do.

I love Houser, I love Cannon, but it's a tricky balance. Cannon didn't get the praise he deserved while he was alive, but at the same time, we need to make space for younger artists. Like Dillen!

MEF: Dillen, you graduated with a BA in studio art, and Hailee, you are an anthropology major

and environmental studies minor, both with a double major in Native American studies (NAS). Did your respective areas of study have an influence on your approach to curation?

DP: As an artist, when looking at works in the collections, I was thinking deeply about how these works were made and what goes into the process. It's always strange to understand work just by reading about it, so I was interested in tracing from material to influence to aesthetics. I was interested in those who moved away from ceramics but still have the same influences—for example, now you can work in glass if you want to while incorporating historical design (fig. 4). Majoring in NAS, which allowed us to go to IAIA, as Hailee mentioned, was really significant in shaping how I approached working with art.

HB: With my background in anthropology, I was very interested in the history of the pieces. In the labels, I wanted to tell the story of how things came to be. With my concentration in cultural anthropology, I was considering how an object would be used functionally versus its medium.

With environmental studies, I think a lot about the resources Native artists are using and if they're being protected. Can future generations keep practicing these art forms? Diego mentioned that it used to be very important for him to get Native clay, but now that's changed because of location and personal choice. Navajo weaving of baskets is very important, but we don't have access to our rivers, and when the rivers are dry, the cattail won't grow. Where are we going to find these things? Now Navajo weavers are getting cattails from China—it's a whole thing.

MEF: Right, other industries pop up and profit off of this loss; it's complicated. You see a lot of artists thinking about this, even in *Form and Relation*—for example, Courtney Leonard, who concentrates on water communities and their rights, which are often denied (see page 10), and Ruben Olguin, who maps imposed structures and his routes to sourcing his materials.

HB: And now it's cool that people want to know about that. Historically, collectors just wanted the tangible object, whereas now Native artists have the opportunity to do storytelling and speak on material significance. That can be included instead of this nonspiritual, capitalistic exchange.

MEF: And artists have autonomy to speak for themselves—that way, it's so significant that you had Diego's interview.

HB: Right, we're not speaking for him. But we still weren't able to do that with all of the works in the show. There are things that we as curators don't

have knowledge of, and we have a responsibility to recognize that, too.

MEF: What are your plans for the future? Has your internship at the Hood Museum helped shape what you plan to do after Dartmouth?

HB: I want to keep working in anthropology with art and museums, so being at the Hood Museum was a nudge in the right direction for me. This has made me feel that I need to be working with art, instead of strictly historical collections.

DP: Right now, I'm working at the Wheelright Museum in Santa Fe, and if I hadn't done an internship at the Hood Museum, I never would have thought of applying to something like this. At first, I had no idea what it was like to work "with" art, not making it, and I was hesitant. Here I'm working with my hands, doing a lot of art handling, which I really like, and have transitioned to working in collections.

MEF: Visitors from different backgrounds and communities will be engaging with the work presented in *Unbroken*, so with that in mind, what's your hope for what audiences come away from it with?

DP: I hope it challenges viewers to let go of expectations when they go to see a "Native" exhibition. Be prepared to see whatever, because it can be whatever. That's the biggest takeaway.

Unbroken is on view April 4 through December 6, 2020. **H**

Fig. 4. Preston Singletary, *Tlingit Crest Hat*, 2006, etched blue glass. Purchased through the Claire and Richard P. Morse 1953 Fund, the William S. Rubin Fund, the Alvin and Mary Bert Gutman '40 Acquisitions Fund, and the Charles F. Venrick 1936 Fund; 2007.12. © Preston Singletary



CALENDAR

APRIL

2 & 3 April, Thursday & Friday

Gilman Auditorium, Hood galleries,
Russo Atrium

SYMPOSIUM **Photography's Afterlives**

This symposium brings together artists, photo historians, curators, and theorists of visual culture to reflect on the afterlives of everyday vernacular images. Speakers will discuss how photography as a practice of everyday life acquires new meanings as images are collected, displayed, and reframed in changing historical and political circumstances. Organized by *School Photos and Their Afterlives* exhibition curators Marianne Hirsch and Leo Spitzer, and Silvia Spitta, the Robert E. Maxwell 1923 Professor of Arts and Sciences and Professor of Spanish and Comparative Literature, Dartmouth, and generously sponsored by the Leslie Humanities Center, the Department of Spanish and Portuguese, the Comparative Literature Program, the Office of the Dean of Arts and Humanities, the Jewish Studies Program, the Hood Museum of Art, the LALACS Program, Hopkins Center Film, and the Art History Department. Check online for a complete schedule of programming, including the Thursday keynote lecture, reception, and film screening, and Friday roundtables and artist conversations.

4 April, Saturday

11:00–12:30 pm

TEACHER WORKSHOP **Contemporary Native Ceramics**

This interactive workshop focuses on the exhibition *Form and Relation: Contemporary Native Ceramics*, which features recent work by six Indigenous artists from various regions within what is now the United States. Through a range of dynamic and exciting forms and installations, the exhibition explores how ceramics may express complex concepts like community, identity, gender, land, extraction, language, and responsibility. Please register for this workshop through our website.

4 April, Saturday

1:00–2:30 pm

ADULT WORKSHOP **Cutting-Edge Ceramics**

Participants will explore the exhibition *Form and Relation: Contemporary Native Ceramics* in this discussion-based workshop. Through close looking, creative writing, and conversation, they will discover ways in which contemporary ceramics can hold complex concepts like community, identity, and responsibility for the land. Enrollment for this free workshop is limited. Please register using the museum's online calendar by March 23.

8 April, Wednesday

12:30–1:30 pm

EXHIBITION TOUR **Reconstitution**

Join Associate Curator of Global Contemporary Art Jessica Hong for an introduction to this exhibition.

10 April, Friday

4:45–5:45 pm

THE MANTON FOUNDATION ANNUAL OROZCO LECTURE

“The Aesthetics of Conflict: David Alfaro Siqueiros and the 1930s”

Jennifer Jolly, Department of Art
History, Ithaca College

Professor Jolly will examine Siqueiros's application of the principles of dialectical materialism to artistic production, aesthetics, and reception during the 1930s. In particular, Siqueiros's experiments with linear perspective and anamorphosis allow us to consider a long-debated topic: under what conditions might works of art affect viewers to political ends?



16 April, Thursday

12:30–1:30 pm

CONVERSATIONS AND CONNECTIONS

Colleen Randall and Jeff Friedman

Artist and Dartmouth Professor of Studio Art Colleen Randall and her husband, Jeff Friedman, poet and lecturer in English at Keene State College, will speak about their partnership and how their relationship and artistic dialogue inflects their work.

16 & 17 April, Thursday & Friday

Gilman Auditorium, Hood galleries, Russo Atrium, and elsewhere

SYMPOSIUM

George Ticknor and the Study of Spanish Literature and Hispanic Cultures in the United States: A Legacy for the 21st Century

This symposium explores the life and work of renowned Hispanist George Ticknor, as well as his scholarly legacy. Ticknor's love for classical and modern languages started at Dartmouth in 1805, and he would become the inaugural Smith Professor of Romance Languages and Literatures at Harvard College in 1819. Organized by José M. del Pino, Dartmouth Professor of Spanish, and generously sponsored by the Leslie Center for the Humanities, 250 Initiative, Department of Spanish and Portuguese, Hood Museum of Art, and Office of the Dean of Arts and Humanities. Check online for a complete schedule of programming, including the Thursday keynote lecture and reception and Friday sessions.

(left) *School Photos and Their Afterlives* on view in the Northeast Gallery through April 12. Photo by Alison Palizzolo.

(right) Dartmouth Studio Art Professor Colleen Randall in her Lebanon, NH, studio. Photo by Alison Palizzolo.



17 April, Friday

4:00–5:00 pm

SPACE FOR DIALOGUE GALLERY TALK

Allison Carey '20, Class of 1954 Intern, will introduce her exhibition *When Art Intersects History*.

18 April, Saturday

11:00–11:45 am

STORYTIME IN THE GALLERIES

Introduce your little ones to the museum! Families will look at art together, hear stories, and engage in hands-on activities. For children ages 2–5 and their adult companions. Space in this free workshop is limited. Please register through the museum's online calendar. For more information, call (603) 646-1469.

18 April, Saturday

2:00–3:00 pm

HOOD HIGHLIGHTS TOUR

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

23 April, Thursday

5:00–7:00 pm

SPRING OPENING RECEPTION

Celebrate the opening of our new exhibitions throughout the galleries. Learn about what's new on view, discover upcoming programs, and enjoy an evening out.

30 April, Thursday

5:00–7:00 pm

HOOD AFTER 5

By students, for students! Enjoy a lively mix of art, food, and entertainment. Organized and hosted by the Museum Club. Free and open to all Dartmouth undergraduate and graduate students.

MAY

3 May, Sunday

1:00–4:00 pm

FAMILY DAY Your Story

What objects represent YOUR family? In the new exhibition *Form and Relation*, featuring contemporary Native American ceramicists, mother-and-daughter artists Roxanne Swentzell and Rose B. Simpson together create a timeline necklace with ceramic charms representing their lives. Join us for in-gallery activities and art making to create your own family charms. For children ages 4 to 12 with their adult companions. No registration is required. For more information, call (603) 646-1469.

7 May, Thursday

12:30–1:30 pm

CONVERSATIONS AND CONNECTIONS

Jim Enote and Ken Bauer

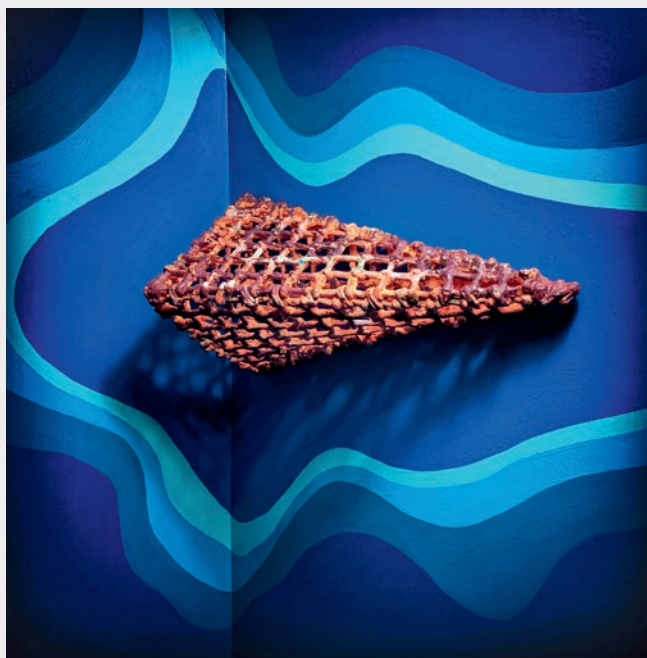
Jim Enote, a Zuni tribal member, National Geographic Society explorer, and chief executive officer at the Colorado Plateau Foundation, and Ken Bauer, Dartmouth senior lecturer in anthropology and program manager at the Dickey Center, will discuss Indigenous mapping in relationship to the exhibition *Cartographic Encounters*.

7 May, Thursday

6:00–7:30 pm

MAKER NIGHT Working in Mixed Media

Maker Night begins in the galleries with an exploration of a single work of art from the exhibition *Form and Relation*. From there, we will retreat to the studio for a related maker experience using a range of materials. No artistic experience necessary. Please register for this free program through the museum's online calendar by May 4. For more information, call (603) 646-1469.



Study for Courtney M. Leonard's *Form and Relation* exhibition installation *BREACH: Logbook 20 / Nebulous* at her studio in Santa Fe, New Mexico.
© Courtney M. Leonard.
Photo by Courtney M. Leonard.

8 May, Friday

4:00–5:00 pm

SPACE FOR DIALOGUE GALLERY TALK

Kensington Cochran '20, Conroy Intern, will introduce her exhibition *The Soul Has Bandaged Moments*.

9 May, Saturday

2:00–3:00 pm

EXHIBITION TOUR Form and Relation

Join Associate Curator of Native American Art Jami Powell for an introduction to this exhibition.

16 May, Saturday

2:00–3:00 pm

HOOD HIGHLIGHTS TOUR

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

28 May, Thursday

See website for time

Gilman Auditorium

FILM SCREENING AND DISCUSSION

Wael Shawky, artist

Join us for a screening of Shawky's *Cabaret Crusades* (2010–15), followed by a discussion.

JUNE

12 June, Friday

12:30–1:30 pm

GALLERY TALK Unbroken

Intern Hallie Brown '20 and former intern Dillen Peace '19 will discuss their exhibition *Unbroken: Native American Ceramics, Sculpture, and Design*.

12 June, Friday

3:30–4:30 pm

MOCKTAILS AT THE MUSEUM

The Hood Museum celebrates graduating Dartmouth seniors and their families with a reception featuring mocktails and music. By invitation.



THE BERNSTEIN CENTER FOR OBJECT STUDY

MAKING CONNECTIONS AND DEEPENING ENGAGEMENT

During its first year of operations, the Bernstein Center for Object Study (BCOS) has dramatically increased the number of faculty and students that use the museum's collection for teaching and learning. With three purposefully designed study galleries, courses from over twenty-five departments and programs from across the curriculum have visited the study center. The expansion from one to four classrooms has allowed for teaching in new ways. For instance, some courses spend an entire term in the study center, looking at carefully selected objects during every class session. These include Professor Allen Hockley's *Japanese Prints* (winter 2019) and Professor Katie Hornstein's *Histories of Photography* (winter 2020). Other courses usually spend one or two class sessions in the museum and engage with a variety of teaching methods such as close looking, discussion, and small-group work. This article shines a spotlight on two courses, Humanities 1 and Anthropology 3, that have used BCOS to enrich and expand their learning.

For Humanities 1, BCOS allowed for a deep engagement with cultural context using both Hood Museum objects and items from our

colleagues across the Green at Rauner Special Collections Library. The class visited the museum while reading Jane Austen's *Sense and Sensibility*. This is a large course with over ninety students taught by six faculty members. In the past, it would have been a challenge to accommodate so many, but with BCOS's multiple study galleries, we were able to divide the class into small groups over two visits and set up in two rooms. One had material from the museum, including engravings and paintings from the period showing subjects such as young women in nature, reading, and taking instruction. The second held objects from the library's collection such as nineteenth-century advice manuals for young women on how to behave (to get a husband) and architecture books discussing how to lay out gardens to get the best views.

These materials brightened the way the class read and interpreted the novel. Suddenly, students could gain a deeper understanding of early nineteenth-century England. With visual reference points, students could imagine much more concretely, and with more delight, scenes from the novel describing rooms of a house, a London street, or details of social interactions. Professor Andrea Tarnowsky noted how "visual and tangible materials can bridge the foreignness of the culture and the time period that you're studying." Students, all first years, had never

Humanities 1 students study materials from Rauner Special Collections Library in the Bernstein Center for Object Study. Photo by Randall Kuhlman.

before seen that kind of cluster of related materials laid out in an intimate setting custom designed just for them.

Rauner Outreach and Instruction Librarian Morgan Swan writes:

From the Dartmouth Library's perspective, it was an excellent opportunity to collaborate across organizational boundaries with our colleagues at the Hood Museum of Art. Working together, both the library and the museum were able to provide undergraduates with an integrated and immersive experience that leveraged the full potential of Dartmouth's impressive, distinctive collections. It was a great learning moment for the students and, honestly, it was a lot of fun for us as instructors as well. I hope we'll have the chance to work together again like this in the future.

Anthropology 3, Introduction to Cultural Anthropology, took engagement with the museum a step further by centering the museum in many of the students' assignments. The course was taught four times in 2019 (once by Sienna Craig and three times by Chelsey Kivland), and each time, this class of roughly thirty-five students visited the Hood Museum. Each term the class made four visits to the study center and the museum's galleries, engaging with art from the Americas, Australia, and Africa. Associate Professor Sienna Craig reflected on the students' experience:

It is not an overstatement to say that having the museum open fundamentally reoriented the intro class. We are trying to capture the attention of a very diverse group of students in their knowledge and interest in the subject matter. The imaginative act as well as the critical thinking that can come from working with works of art can engage a class in ways that are pedagogically meaningful and (in a good sense) leveling.



Students had assignments that situated the museum as a site for anthropological investigation. They learned by doing—whether spending two hours observing visitors in the galleries or interviewing members of the museum staff. Each term ended with an object-based essay in which students had to choose one Hood Museum object to analyze, not just visually but as an ethnographic object. They were asked to consider how their object made sense within a sociocultural environment and to relate it to anthropological theory and an ethnographic example that had been discussed in class.

Assistant Professor Chelsey Kivland remarked:

I keep wanting to make our work with the museum deeper and richer. So much of what we value in anthropology is witnessing and being present. Appreciating the knowledge that's gained from being in the presence of another. You can't do ethnography from a distance. It is so important for students to have that experience of being in the space and working with a piece of artwork the way it was intended to be shown (as much as possible). To think about how they experience the work of art.

The Bernstein Center for Object Study allows students to be grounded in the tangible while also open to the expansive possibilities of art. The museum can enrich social and cultural contexts, adding detail to the imaginative act of reading. It can serve as a venue for analyzing human behavior or as a source of objects that can concretize theoretical concepts. And those connections are made through the thoughtful collaborations between Dartmouth faculty, students, and staff.

With thanks to Paul Carranza, Sienna Craig, Chelsey Kivland, Morgan Swan, and Andrea Tarnowski. **H**

(top) Associate Curator of Native American Art Jami Powell teaches Anthropology 3 students. Photo by Amelia Kahl.

(bottom) Associate Professor Sienna Craig teaches the Introduction to Cultural Anthropology. Photo by Brian Wagner.

SUPPORT

TRAVEL WITH THE DIRECTOR'S CIRCLE

The Director's Circle represents a core group of Hood Museum of Art enthusiasts and key supporters. The Director's Circle provides exclusive access for all members, including incredible travel opportunities. We thank all our loyal Director's Circle members for their many years of support and invite potential leaders to join us!

Last October, the Director's Circle spent four days touring the Midwest and the world-renowned collections of three cities: Detroit, Toledo, and Cleveland. We visited museum collections, galleries, and artist studios that represent the rich history and exciting revitalization of their respective communities.

Our trip began in the heart of downtown Detroit at a dinner with members of the Detroit Dartmouth Club. One club member gave a brief presentation about the many institutions and spaces that make Detroit a center for innovation, creativity, and art. While in the city, we visited the Cranbrook Art Museum and toured the home of Eliel Saarinen, the famous Finnish American designer of the early 20th century. At the Detroit Institute of Art, we enjoyed a private lunch in the Crystal Gallery and a tour of their collection, pausing to marvel at the Diego Rivera murals and recall the similarities between Dartmouth's own murals by José Clemente Orozco. We ended our time in Detroit with a behind-the-scenes glimpse of the Detroit art scene, with stops at Museum of Contemporary Art Detroit, Wasserman Projects, and a local artist's studio.

The following day, we traveled to the Toledo Museum of Art for a private tour of their exceptional and diverse collection, ranging from outdoor sculpture, to old masters, to sound and installation art. While there, we ate lunch in the Glass Pavilion and watched a glass-blowing demonstration in honor of Toledo's history of artistic and industrial glass production.

Cleveland, our final destination, featured personalized tours of the Cleveland Museum of Art and the Museum of Contemporary Art Cleveland. We not only enjoyed their spectacular



collections but also explored their historical and cultural significance to the Cleveland community. We experienced the city's history and architecture all the more with a memorable dinner at the Marble Room, housed in a former National City Bank building. This dining experience was one of a kind, not only for the delicious food, but also its unique setting—a private dining room in a refurbished bank vault!

Participants in the 2019 Director's Circle trip with Virginia Rice Kelsey 1961s Director John Stomberg and Assistant to the Director Katie Gilbert while visiting the *Detroit Industry Murals* by Diego Rivera at the Detroit Institute of Art.

SAVE THE DATE

Our next Director's Circle trip will be to Santa Fe, New Mexico, in fall 2020. If you are interested in joining the Director's Circle and coming with us on a future adventure, please see the "Join & Support" page on the Hood Museum website or contact Katie Gilbert at Kathryn.W.Gilbert@dartmouth.edu or (603) 646-2348 for more information. **H**

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HOOD QUARTERLY SPRING 2020