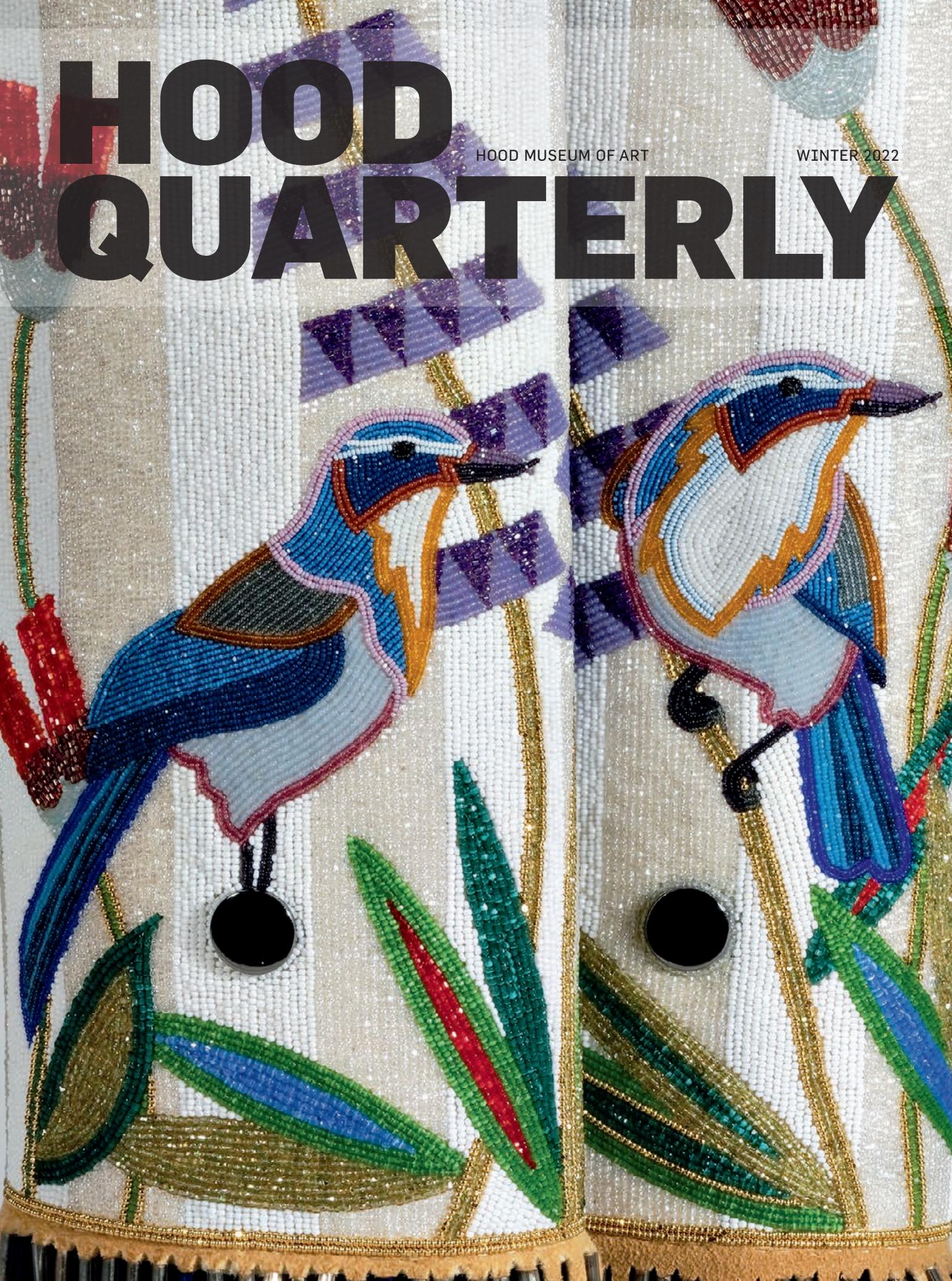


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WINTER 2022



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HOOD QUARTERLY

Winter 2022

Kristin Swan, Editor

Cara Borelli, Designer

Puritan Capital, Printer

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Dartmouth College



VISIT US

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

Museum Hours

Wednesday
11:00 am–5:00 pm

Thursday–Friday
11:00 am–8:00 pm

Saturday
1:00 pm–5:00 pm

Closed to the public Sunday, Monday,
and Tuesday

Guided Group Tours

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

Assistive listening devices are available for all
programming. 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 on
the north side of the museum on Wheelock
Street, and on the south side on Lebanon Street.
An all-day public parking garage is located at 7
Lebanon Street as well.

Follow the Hood



**HOOD
MUSEUM
OF ART**

Dartmouth College
6 East Wheelock Street
Hanover, New Hampshire 03755
(603) 646-2808
hoodmuseum.dartmouth.edu

All object photography by Jeffrey Nintzel, unless
otherwise noted.

(cover) Jamie Okuma, *Peep*, 2021 (detail), antique glass
beads, brain-tanned deer hide, and vintage basket beads
on Casadei boots. Purchased through the Evelyn A. and
William B. Jaffe 2015 Fund; 2021.8.1–2. © Jamie
Okuma.

(right) Deborah Remington, *G.B. II*, 1963, oil on canvas.
Purchased through a gift from Evelyn A. and William B.
Jaffe, Class of 1964, by exchange; 2021.27. © Deborah
Remington Charitable Trust for the Visual Arts /
Licensed by VAGA at Artists Rights Society (ARS), New
York. Photo courtesy of the Craig F. Starr Gallery.

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

(back cover) Louise Hamlin, *Jesse Goes to Work*, 2019, oil
on canvas. Courtesy of the artist.



DIRECTOR'S LETTER

WELCOME TO THE FAMILY!

Each time we add to the collection at the Hood Museum of Art, we welcome a new member to the family. Whether ancient or newly created, each object carries with it a wealth of meanings, connections, challenges, and assurances. It contains all that the artist put into it, all it has gathered through its life, and all the ways in which it will respond to the art already at the museum. We take a risk as to how it will “read” at the Hood Museum, at Dartmouth, in the Upper Valley, in New England, or in the United States. All are considerations. To some extent, we can predict the outcome of the new union, but we are often surprised by how a work of art “plays” once it is here.

This season, as we continue to welcome more viewers into our expanded spaces, we will also witness an expansion of the stories that we can share—stories by artists whose work, and often culture, is new to the Hood Museum. While we endeavor to provide a viewing environment that allows individual objects to stand apart from the other works in the galleries, we also acknowledge that relationships, both tenuous and strong, will emerge within these spaces. How can we see Julie Mehretu's richly layered painting *Iridium over Aleppo* on the second floor without thinking back to the ninth-century BCE Assyrian reliefs from the Palace of Ashurnasirpal II on view downstairs? And how do those works, in turn, inflect what we find in Cannupa Hanska Luger's haunting buffalo skeleton installation (*Be Longing*)? Joining the family extends a work of art, stretching it in often unexpected directions. And that is the joy of getting to know a museum. It has a personality, a past, and a present that shape experience in special ways.

Some of this we control, hope for, and even choreograph. In our exhibitions, we often deliberately prompt visitors to recognize resonances within the collections we hold. The most ambitious recent example of this approach takes flight in *This Land: American Engagement with the Natural World*. Now open in several galleries throughout the museum, *This Land* resulted from multiple curators collaborating over several years to address how best to show Native American art alongside the objects traditionally displayed in American art galleries—a simple problem to frame, an immense challenge to address.

There are no precedents for uniting these two long, fraught, and intertwined narratives. Past art histories nearly all address one or the other—Native or non-Native American art—individually, despite the fact that the artists/makers all share, and have shared, a single continent. Problems abounded in conceiving this show—nomenclature, for one. How do we talk about the artists who have been traditionally covered by “American” art history? In practice, this term has not included Native Americans, so how do we use it correctly now? Perhaps we need to think of Native American art and art of the United States? Perhaps we should frame it all as North American and become even more inclusive? *This Land* offers, with humility, an open call for dialogue. The team that organized it welcomes responses and input toward future projects.

We hope that the Hood Museum, with its ever-expanding family of ideas, provides a safe arena for productive conversations about the complicated nature of identity and belonging, and that the various presentations of our collection on view this winter will foster rich dialogue among our family of visitors.

John R. Stomberg
Virginia Rice Kelsey 1961s Director



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VISIT NOW



ON VIEW JANUARY 5 TO JULY 23

THIS LAND: AMERICAN ENGAGEMENT WITH THE NATURAL WORLD

This collaboratively curated exhibition of over 160 works from our collection explores artistic responses to the natural world by diverse American artists working from the early nineteenth century to the present. It features not only Euro-American, African American, Latin American, and Asian American works but also, for the first time, traditional and contemporary Native American works hung alongside this early-to-contemporary "American" art. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by a gift from Claire Foerster and Daniel Bernstein, Class of 1987.*

ON VIEW JANUARY 22, 2022, TO APRIL 30, 2023

UNBROKEN: NATIVE AMERICAN CERAMICS, SCULPTURE, AND DESIGN

Curated by former DAMLI Native American Art Interns Dillen Peace '19 (Diné) and Hailee Brown '20 (Diné), this exhibition draws from the Hood Museum's permanent collection to create 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. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by Hugh J. Freund, Class of 1967.*

Installation view of Thornton Dial: *The Tiger Cat*, on view through July 17, during our fall 2021 opening celebration. Photo by Rob Strong.

ON VIEW FEBRUARY 12 TO SEPTEMBER 3

IN THE MOMENT: RECENT WORK BY LOUISE HAMLIN

This exhibition celebrates the work of Louise Hamlin, the former George Frederick Jewett Professor of Studio Art and area head of printmaking at Dartmouth. Hamlin finds inspiration not in the grandiose but in the subtle, familiar, and overlooked corners of our everyday world. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Eleanor Smith Fund and the Ray Winfield Smith 1918 Memorial Fund.*

ON VIEW FEBRUARY 19 TO MAY 21

PHOTOGRAPHS FROM HOLLYWOOD'S GOLDEN ERA: THE JOHN KOBAL FOUNDATION

The museum has recently acquired one of the world's most comprehensive collections of vintage Hollywood photographic prints, making it a critical East Coast venue for the study of film history. These images cover the gamut of studio photography from portraiture and publicity shots to film stills from Hollywood's golden era of the 1920s through the 1950s. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Hansen Family Fund.*

ALSO ON VIEW THIS WINTER

Form and Relation: Contemporary Native Ceramics, Drawing Lines, and Thornton Dial: The Tiger Cat

COLLABORATIVE CURATION: *THIS LAND: AMERICAN ENGAGEMENT WITH THE NATURAL WORLD*

MORGAN E. FREEMAN, BARBARA J. MACADAM, JAMI C. POWELL, AND THOMAS H. PRICE

This groundbreaking exhibition, drawn entirely from the Hood Museum of Art’s collection, explores artistic responses to the natural world by diverse American artists working from the early nineteenth century to the present. It is the first major installation of the museum’s historic American collection to be organized thematically, rather than chronologically. More significantly, it brings together not only early-to-contemporary African American, Asian American, Euro-American, and Latin American artists but also, for the first time, traditional and contemporary Native American art. In doing so, it participates in a long-overdue broadening of what constitutes American art in the museum field.

This project grew out of conversations in 2018 between Barbara “Bonnie” MacAdam, the Hood Museum’s former Jonathan Little Cohen Curator of American Art, and Jami Powell, a citizen of the Osage Nation, who joined the museum that year as its first associate curator of Native American art (she is now the museum’s curator of Indigenous art). Jami’s personal and academic background made it possible to integrate these two exceptional collections in meaningful ways. Both Thomas Price, former curatorial assistant for American art, and Morgan Freeman, former DAMLI Native American Art Fellow, quickly became invaluable members of the team, which considered hundreds of objects and a range of themes that would reflect a diversity of subjects, makers, media, and cultures. Michael Hartman, the museum’s new Jonathan Little Cohen Associate Curator of American Art, contributed to the ongoing exhibition effort in 2021 after Bonnie MacAdam retired in 2020.

Scheduled to open on January 5, 2022, this collaboratively curated exhibition consists of approximately 160 works that date roughly from



1800 to the present. *This Land* will occupy four galleries plus an adjoining space that houses a complementary installation, *BREACH: Logbook 20 / NEBULOUS*, by Shinnecock ceramicist and multimedia artist Courtney M. Leonard.

This Land begins in the museum’s entry gallery with “An Ecocritical Lens,” an installation of contemporary photography that examines the impacts of resource extraction and environmental degradation. The ecocritical photography in this gallery evokes a sense of urgency felt across the United States and the world concerning global climate change. In the center of the space, a canoe made by Abenaki artisan Louis Gill recognizes the inseparable relationship of water and land and grounds the exhibition’s presence in *ndakkina*, or Abenaki homelands.

Continuing in the second-floor galleries, works in “Knowing Nature” explore the natural world from a variety of perspectives—scientific, aesthetic, personal, communal, spiritual, and political. Many objects on view reflect deep knowledge passed down orally from generation to generation, while others incorporate technical information acquired through book learning and fieldwork, or formal or informal artistic training.

Lawren Stewart Harris,
Lake Superior, about
1948, oil on canvas.
Gift of the artist,
Lawren S. Harris, in
memory of his uncle,
William Kilborne
Stewart, through the
Friends of Dartmouth
Library; P.951.77.
© Family of
Lawren S. Harris.



Works in this section range from an exquisitely detailed pastel of a juvenile hawk by early American naturalist John James Audubon to the colorful, intricate beadwork of contemporary artist and fashion designer Jamie Okuma (Luiseno, Shoshone-

Bannock, Wailaki, and Okinawan), shown alongside beadwork, basketry, paintings, decorative arts, and photographs made from the nineteenth century to the present day.

The thematic section “Sustenance” explores food acquisition in relation to concepts of necessity, abundance, nourishment, and labor. It includes, for example, prints by Romare Bearden and Elizabeth Catlett, photographs by George A. Tice, and a signed stoneware jug by enslaved potter David Drake. A focus on corn as a food staple considers this native plant’s influence in shaping American cultural identity and the rise of agribusiness, evidenced by the juxtaposition of a WWI-era poster, an early 1930s watercolor by Tonita Peña, and a contemporary silkscreen by Nicolas Lampert.

“Expansion, Encounter, and Exchange” investigates the doctrine of Manifest Destiny—the belief that colonial expansion across the continent was both inevitable and preordained—which was used as a justification for the rapid incorporation of new lands and territories into the United States. Recontextualizing the works of Thomas Cole, Charles Russell, Elizabeth Hickox, and others, this section considers the entanglements between artists, the US government, displaced Indigenous nations, and visual representations of “the West.”

“Power of Place” explores how both individual and communal connections with the landscape are expressed in works of art. It also invites audiences to consider their own relationships to place and the natural world. From iconic photographs of national parks by Ansel Adams to depictions of urban centers by contemporary New York-based Dominican artists, this section examines how connections with the land and home have changed over time through

experiences such as displacement and diaspora.

Elements of nature can be beneficial in moderation but destructive in extremes. Several works in “Force of Nature” depict natural phenomena in full force, including floods, forest fires, drought, and landslides. Global climate change and overdevelopment are just some of the human impacts that contribute to extreme weather events, which often devastate neighborhoods housing our most vulnerable populations. We see this in Chris Jordan’s photograph *Living Room Floor, Ninth Ward*, from the series *In Katrina’s Wake: Portraits of Loss from an Unnatural Disaster*. Severa Tafoya’s vessel depicting the Avanyu, or Tewa water serpent, expresses the precarious nature of water, while Ken Gonzales-Day’s haunting nocturnal photograph of a monumental tree stands in for the many weaponized trees that are known to have supported lynchings—most often of people of color.

Works in “Reimagining American Landscapes” demonstrate how many contemporary artists are expanding the visualization of the United States beyond the more conventional landscapes that often represent the nation. For instance, artists such as Faith Ringgold and Arthur Amiotte call attention to disenfranchised communities and urge reexaminations of historical narratives. These artists and others, including Fred Wilson and Michael Namingha, contribute to the creation of more inclusive visual histories and help us to imagine possible futures.

Featuring works both beautiful and challenging, *This Land* compels us to consider new perspectives on historical and contemporary art by diverse artists, Native and non-Native, and to reflect on our own relationship to place and land. How, for instance, have experiences of home and the natural world changed in the past and in our own lifetimes? How have they already been impacted by unanticipated phenomena, such as the COVID-19 pandemic? What actions would help to provide all Americans a secure sense of home, in both the built and natural environments? We hope that our collaborative curatorial process has created a more complex, nuanced, and interdisciplinary exploration of the natural world in America’s past, present, and future.

This Land is on view January 5 through July 23, 2022. Watch our website for information about the related scholarly convening in April! **H**

(top) Elizabeth Hickox, *Basket*, 1925, wild grape root, myrtle sticks, hazel, maidenhair fern, yellow-dyed porcupine quills, and staghorn lichen. Gift of Mrs. James Foster Scott, in memory of her late husband, Victor J. Evans; 157.9.13894.

(bottom) Will Wilson, *Auto Immune Response no. 5*, 2004, archival pigment print. Purchased through the William S. Rubin Fund; 2019.6. © Will Wilson. Image courtesy of the artist.



The Hood Museum of Art continues to provide both in-person and virtual programming throughout the winter months. 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. Please note the programs that require online registration. We can't wait to see you in the galleries or online!

JANUARY

13 January, Thursday

5:00–7:00 pm

EVENING FOR EDUCATORS

This special event to thank K–12 teachers for their service and engagement with the museum will focus on the exhibition *This Land*. Teachers will enjoy a wine and cheese reception and participate in interactive gallery sessions led by curators and educators. Registration is required.

HOOD HIGHLIGHT TOURS

Join us for in-person tours of the museum galleries. Meet in the Russo Atrium five minutes before the start time. No registration necessary.

January 22, Saturday, 2:00 pm

February 26, Saturday, 2:00 pm

March 16, Wednesday, 12:30 pm

(left) View of north façade during evening gallery hours, 2021. Photography by Rob Strong.

(right) Fall Celebration event, 2021. Photography by Rob Strong.



14 January, Friday

4:00–5:00 pm

Gutman Gallery SPACE FOR DIALOGUE GALLERY TALK

Southern Gothic
Abby Smith '23, Conroy Intern

The niche genre of Southern Gothic explores the complex and often macabre world of the Southeastern United States in the context of racial tensions, Reconstruction, the Great Depression, and the ghostly remains of the Antebellum era. This exhibition explores works by artists who have captured its darkness—and light. Also livestreaming on the museum's Facebook page.

27 January, Thursday

6:00–7:30 pm

ADULT WORKSHOP *This Land*

In this discussion-based, interactive workshop, we will explore objects by Native and non-Native artists featured in *This Land* and provide participants with strategies for experiencing the exhibition.

FEBRUARY

3 February, 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.

9 February, Wednesday

12:30–1:30 pm

Kaish Gallery CONVERSATIONS AND CONNECTIONS

Cara Romero

Join artist Cara Romero and Jami Powell, curator of Indigenous art, as they discuss Romero's 2015 *Water Memories* series and her photographic practice within the exhibition *This Land*.

17 February, Thursday

5:00–6:00 pm

Gilman Auditorium
**THE ANNUAL MANTON
FOUNDATION OROZCO
LECTURE**

**“Emiliano Zapata, a
Revolutionary Icon for Mexico
and the United States”**

Luis Vargas-Santiago (CDMX, 1982), Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

Vargas-Santiago will explore how popular representations of the Mexican Revolution by agrarian leader Emiliano Zapata (1879–1919) have moved freely across national boundaries through a “visual diaspora” with political, social, and cultural repercussions. He will also reflect on the key role that American expatriates had in promoting and commodifying Mexico’s art and imageries internationally.

18 February, Friday

6:00–8:00 pm

ART AFTER DARK

Night with the Stars

Lights, Camera, Action! Art after Dark is a program for adults looking to learn about works of art in social and engaging ways. At this event, travel back in time through old Hollywood photos from the 1920s to 1960s, all from the John Kobal Foundation Collection. Come ready to strike a pose in your Hollywood glam, sip champagne, and compete in film trivia! Open to Dartmouth students and community members. For more information, call (603) 646-1469.

24 February, Thursday

5:00–7:00 pm

**WINTER OPENING
RECEPTION**

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

MARCH

10 March, Thursday

6:00–7:30 pm (in person)

31 March, 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 required and space is limited.



IN THE MOMENT: RECENT WORK BY LOUISE HAMLIN

AMELIA KAHL

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

Visual delight gives way to meditative looking in the presence of Louise Hamlin's works. We take in the long sweep of landscape, the dynamic pattern of light through yellow leaves, or the gentle gradients of green foliage. Or we look more closely at the everyday, discovering the visual tension between a bending plant stem and a rigid plastic container. Hamlin begins with close observation, whether of a fog-drenched field in the early morning or the sinuous curves of a locally grown garlic scape, transmuting her visual experience into lush explorations of contrast, tone, depth, and light. Still, we always know we are looking at art. Whether in the atmosphere of a mist-filled landscape or the organic intricacies of plant life, Hamlin's subtle color and elegant line draw us in, asking us to revel in her masterful use of paint, print, and pencil.

Hamlin was the George Frederick Jewett Professor of Studio Art and Area Head of Printmaking at Dartmouth. She taught generations of Dartmouth students and would frequently bring them to the museum. We are delighted to present *In the Moment: Recent Work by Louise Hamlin*, which will be on view from February 12 to September 3, 2022.

It was my pleasure to interview the artist in the spring of 2021. Below is an edited excerpt of our conversation.

Amelia Kahl: I'd like to start with your landscapes. Can you describe your process? How do you choose where to work?

Louise Hamlin: Sometimes I choose a site because I happen upon a specific combination of elements that speak to me—in the streambed for example. Sometimes I am intrigued by a condition (like mist or fog) that I first notice



somewhere and then seek out elsewhere. I suppose that most of my landscapes are initially curated by the automobile, since nearly all were done outside and none within walking distance of my house.

AK: How long do you stay at a single site? How much of the work is done inside versus outside?

LH: Some paintings are done in a day or two, some take weeks, some months. Most were completed on site. I went back to the streambed for two summers because its changing appearance always asked for another look, another canvas. I've also had the curious experience of going back to a precise spot one year later and finding that it no longer intrigued me. It was probably I who changed, not the site, though I never could figure out how.

AK: Your landscape work very much seems to be about capturing the atmosphere of a particular site, the experience of being there, over specific details. How do you make decisions on aspects like light and shadow that may change dramatically over the time you're painting?

Louise Hamlin,
*Geese Resting at
Pirouette Farm*,
2017, oil on canvas.
Private Collection.

LH: It's true that an accumulation of specific detail does not always add up to any particular experience of place. And nature changes constantly, at every level. To channel her in the most general way, I usually carry different paintings around in my car: morning, afternoon, cloudy, sunny, large, small. For each, I try to remember what made that site so particular when I found it (degrees of color and contrast, for example, or an interplay of light and shape). I'm always taking cues from what I still see and inventing as necessary to get what I remember. Or else I change my initial intention to accommodate a better one.

My parents said that *light* was my first word. Both natural and artificial light have played a huge part in my work.

AK: Why fog?

LH: It reinvents the world—removes edges, changes and sometimes seems to embody color, makes space tangible. It's both substance (pooling up in valleys, blanketing forms, rising up off the river in columns, condensing on your face), and absence (removes detail, subtracts weight, obscures distances). How minimally can you paint something and still have it? What gives bulk to the landscape when there is no light and shadow to create volume? How do different degrees of mist and fog change our surroundings, and how can that be painted?

AK: Hints of people appear in your work—a pair of headlights, a farmer, or the crew rowers—but more recently, animals such as geese have made an appearance. What prompted you to include them, and what do they add to your work?

LH: The geese landed right in front of me while I was painting that hillside in the fog, so I put them in. They were still there the next day, so I did another painting. I liked the extra animation they brought, the idea of how differently we occupied that spot, and the sense of landscape as inhabited, as shared. The same is true of people. Every place I paint has been engineered to some degree by human presence, which I'm glad to acknowledge but reluctant to emphasize.

AK: I'd like to turn to your microgreen paintings. Although the scale and space are ostensibly different than in the landscapes, you still manage to create a miniature world with its own atmosphere. What prompted this series?

LH: Several years ago, I noticed containers of Brabant Farms microgreens for sale at Dan and Whit's General Store in Norwich, Vermont. In each box, the greens had been tenderly arranged by Corey Brabant, each variety arranged differently. I found them surprisingly moving and visually arresting. The greens themselves were nice, but it was the formal arrangement inside the



humble plastic container that made them stand out from similar products. They were a perfect combination of nature and artifice, and a great project to work on in the studio when rain or cold prevented me from going out.

AK: How was the experience of painting these different than painting the landscapes?

LH: I set up the subject myself instead of finding it. I controlled the light. I didn't have to pack and unpack my equipment. I could work on them whenever I wanted. No geese landed on them.

AK: One of my favorite parts of these paintings is the contrast between the organic lushness of the greens, the artificial architectural structure of the plastic, the soft geometry of the shadows, and the flat, saturated color of the background. How did you balance these elements?

LH: After so much time painting outside, I was hungry for a different palette. So, I set the microgreen containers on brightly colored tissue paper and adjusted flood lights on stands to create good shadows. I'm so glad you noticed all those things, because they are exactly what I was thinking about—especially the combination of soft and hard, natural and artificial. Outdoors, weather is the biggest challenge. Indoors, it's time. Because no matter how stable everything else is, the greens are going to wilt, even when refrigerated between sessions. That was the main reason for making them small. You can take photographs of course, but the camera sees differently from us. And I like the sense of immediacy, even intimacy, that comes from close observation of a physical reality. **H**

Louise Hamlin, *Maxi Pea*,
2020, oil on canvas.
Courtesy of the artist.

THE COLLECTION

ON THE ROAD

While the Hood Museum of Art's collection continues to deepen the institution's impact and presence here on campus and in the Upper Valley, three of our works have been traveling around the country, challenging the minds and hearts of audiences we tend not to reach otherwise.

We were delighted last fall to have our Alma Thomas work, titled *Wind Dancing with Spring Flowers*, join the traveling exhibition *Alma Thomas: Everything Is Beautiful*, coorganized by the Columbus Museum in Columbus, Georgia, and the Chrysler Museum of Art in Norfolk, Virginia.



With over 150 objects spread across multiple thematic sections, Thomas's paintings, drawings and early sculptures, ranging from the 1920s until a year before her death in 1978, are presented here alongside her photographs, letters, furniture, examples of the art that influenced her, and even her own handmade dresses and dolls.

—James Panero, *Wall Street Journal*
Seeking beauty in everything, as Thomas did, can feel outmoded. Optimism is not exactly in vogue. But maybe it could be.

—Kelsey Ables, *Washington Post*

From October to January, the Thomas painting was in proximity with another Hood Museum work at the Phillips Collection in Washington, DC, where David Driskell's *Gate Leg Table* featured in the exhibition *David Driskell: Icons of Nature and History*,



coorganized by the High Museum of Art, Atlanta, and the Portland Museum of Art, Portland, Maine. After leaving Washington at the beginning of January, *Gate Leg Table* will make one more stop at the Cincinnati Art Museum before returning home to New Hampshire.

Could anyone produce a body of work to rival a transformative agenda that changed the course of racial politics in American culture? Probably not. But can we see Driskell's own art through those priorities, and understand that he walked as well as he talked? Yes, we can.

—Murray Whyte, *Boston Globe*

Companion Species (Is this a pipe), a brand-new acquisition by Marie Watt, citizen of the Seneca Nation, is currently visiting the Peabody Essex Museum in Salem, Massachusetts, after stops in Denver and at Emory University in Atlanta. This work is a part of *Each/Other: Marie Watt and Cannupa Hanska Luger*, an exhibition Watt shares with Luger, whose work is currently on view in the Hood Museum exhibition *Form and Relation: Contemporary Native Ceramics*.

Not only does the exhibition pair two contemporary artists, who are displaying their separate works as well as one joint project, many of the pieces were made also with hundreds of contributions from non-artist volunteers, a mode known today as "social practice."

—Ted Loos, *New York Times*

(right) Marie Watt's *Companion Species (Is this a pipe)* (far left) on view at the Michael C. Carlos Museum, Atlanta, Georgia, September 2021. Photo courtesy of Michael C. Carlos Museum.

(left) Alma Woodsey Thomas's *Wind Dancing with Spring Flowers* (far right) on view at the Chrysler Museum of Art, Norfolk, Virginia, September 2021. Photo courtesy of the Chrysler Museum of Art.

Alma W. Thomas: Everything Is Beautiful, Chrysler Museum of Art, Norfolk, VA, July 9–October 3, 2021; Phillips Collection, Washington, DC, October 30, 2021–January 23, 2022; Frist Art Museum, Nashville, TN, February 22–May 22, 2022; the Columbus Museum, Columbus, GA, July 1–September 25, 2022.

David Driskell: Icons of Nature and History, High Museum of Art, Atlanta, GA, February 6–May 9, 2021; Portland Museum of Art, Portland, ME, June 19–September 12, 2021; Phillips Collection, Washington, DC, October 16, 2021–January 9, 2022; Cincinnati Art Museum, Cincinnati, OH, February 25–May 15, 2022.

Each/Other: Marie Watt and Cannupa Hanska Luger, Denver Art Museum, Denver, CO, May 23–August 22, 2021; Michael C. Carlos Museum, Emory University, Atlanta, GA, September 25–December 12, 2021; Peabody Essex Museum, Salem, MA, January 1–April 30, 2022.

NEW ACQUISITION

DEBORAH REMINGTON: *G.B. II*, 1963

JOHN R. STOMBERG
Virginia Rice Kelsey 1961s Director

While I do not completely understand the sources of this imagery, my work contains elements, which by simultaneously attracting and repelling one another, create a tense balance which has emotional and spiritual meaning for me.

—Deborah Remington, 1965

G.B. II (see image on page 1) is a sparkling example of Deborah Remington's painting at its early zenith. A student of Clifford Still at the San Francisco Art Institute, Remington studied American Abstract Expressionism firsthand, and her earliest works reveal this training. After her graduation in 1955, she spent several years in Japan (followed by travel in Southeast Asia and India). During those years abroad, she studied art while supporting herself with odd jobs. Once back in San Francisco, she established a bold new approach to abstraction that combined her formal art school training with lessons learned in Japan. *G.B. II*, painted in 1963, crystallized her new goals and helped establish a path for her art that would sustain her throughout her career.

Of the lessons gleaned from her time in Japan, she noted particularly having learned a respect for black, white, and gray as colors that can carry a spectrum of emotions—when they are applied with sensitivity. She had practiced the art of calligraphy (which she later taught at her alma mater) and explored for herself the expressive potential of this limited palette. *G.B. II* relies heavily on the power of tones ranging from black to white to carry the emotional heft of the painting, while accentuating them with the burst of color in the central chevron.

Remington's place in American art history is complex and important. Her fixation on Japanese aesthetics was absolutely vanguard in the 1950s, but her travel to Japan placed her in a small circle of artists with deep exposure to Asian culture. Her mature style embraced the Surrealist goal of creating dreamlike "mindscapes," wonderfully



present in the Hood Museum's Kay Sage painting *The Giant's Dance*. Remington also participated in the nascent hard-edge approach to abstraction, as found in Ralph Coburn's *Untitled*, painted the same year as *G.B. II*. Remington brilliantly absorbed Japanese calligraphy, European Surrealism, and American abstraction to create a style all her own—at once grounded in various traditions and surging forward to announce the next generation of advanced art in the United States. **H**



(top) Deborah Remington, *G.B. II*, 1963 (detail). See page 1.

(bottom) Ralph Coburn, *Untitled*, 1963, oil on canvas. Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange, the Robert J. Strassenburgh II 1942 Fund, the Claire and Richard P. Morse 1953 Fund, the Julia L. Whittier Fund, the Anonymous Fund #144, the Contemporary Art Fund, the Guernsey Center Moore 1904 Memorial Fund, the Olivia H. Parker and John O. Parker '58 Acquisition Fund, and the Stephen and Constance Spahn '63 Acquisition Fund; 2019.11. © Estate of Ralph Coburn, image courtesy David Hall Gallery, LLC Wellesley, MA.

(left) Kay Sage, *The Giant's Dance*, 1944, oil on canvas. Gift of the Estate of Kay Sage; P964.127. © Estate of Kay Sage / Artists Rights Society (ARS), New York.





ON CAMPUS

This past fall, staff from the Education and Academic Programming departments collaborated with Dartmouth's First Year Student Enrichment Program (FYSEP). FYSEP's four-week summer program empowers first-generation students to thrive academically and in the greater college community. Through sample classes with Dartmouth faculty and various other uniquely designed activities, participants get a taste of Dartmouth and learn how to handle some of the challenges they may face in their first year.

All five sections of the Community, Identity, and Belonging class visited the museum to engage with objects that address these themes. When considering Apsáalooke artist Wendy Red Star's photograph *Spring* from the *Four Seasons* series, which provides a critical but humorous perspective on stereotypical representations of Native Americans, students dove into a conversation about self-representation. Further discussion on works by artists such as Nikki S. Lee, María Magdalena Campos-Pons, and Yasumasa Morimura led to conversations about gender, assimilation, and personal histories.

Other tailored sessions held in subsequent weeks included: a "mystery object" activity in which students worked to describe unfamiliar objects, hypothesizing about how they functioned and from when and where they originated; a deep dive into one of panels in José Clemente Orozco's *Epic of American Civilization*; and a discussion of how artists use objects to pose questions, challenge assumptions, and pioneer new ideas. Shared experiences like these, which wrestle with complex ideas through open discourse, can build community, particularly at the beginning of students' careers at Dartmouth. In museum sessions, early silences gave way to a few comments, then exchange, sometimes questions, and even laughter.

After working with the FYSEP program virtually in 2020, we were thrilled to welcome incoming first-year students for in-person experiences. The galleries and BCOS were lively as students and their mentors contributed new insights, ideas, and questions to our collection. We look forward to seeing them return for future visits in the years to come.

(left) Hood Foundation Associate Curator of Education Neely McNulty leads a discussion on Wendy Red Star's *Spring*. Photo by Randall Kuhlman.

(right) Rose B. Simpson, Kha'p'o Owingeh (Santa Clara Pueblo), *Creature Comfort*, 2010, ceramic. Lent by the artist. © Rose B. Simpson. Photo by Addison Doty.

IN THE COMMUNITY

Can an art museum help heal the healers? For the past fifteen years, the Hood Museum of Art has played a role in the education of future medical practitioners and offered programs that focus on restoration and renewal to Geisel School of Medicine residents and faculty, and staff at regional medical centers. These experiences help hone diagnostic skills, foster empathy, encourage self-care, and enhance cultural competency and sensitivity—all through explorations of works of art.

Manish Mishra, director of professional education at the Dartmouth Institute for Health Policy and Clinical Practice at Geisel, organizes experiences with the museum to impress upon students the importance of cultivating connection and holding on to their ability to empathize—not only with their patients but also with themselves.

In a recent Art of Clinical Observation workshop, an experience designed to get students to slow down and get to know works of art (and, by extension, their patients) before attempting to "interpret" or "diagnose" them, second-year medical students confronted the sculpture below from the museum's current exhibition *Form and Relation: Contemporary Native Ceramics*. Unsure of what the work represented, students identified with the figure's ungainly pose and propped, uneven limbs. When they learned the artist was Santa Clara Pueblo ceramicist Rose Simpson, they considered the ways in which the figure has grounded itself into the earth, into the clay from which it is formed. They recognized that this creature, part animal, part human, is contorted in order to tend to itself. The conversation led to a consideration of what it costs and what is gained from taking care of others and oneself.



STAFF NEWS

NEW APPOINTMENTS

The Hood Museum of Art welcomes four new curators as it seeks to activate the possibilities in its collection, spaces, and staff by expanding the art and audiences with, about, and from whom we learn. Together with Virginia Rice Kelsey 1961s Director John Stomberg and Curator of Indigenous Art Jami Powell, these four individuals will reimagine the collection's influence and potential to forge meaningful connections across disciplines, peoples, and local and global communities. They will pursue critical scholarship, develop exhibitions and publications, and foster enhanced access to the collection while developing ethical and sustainable practices for owning, cataloging, and utilizing the Hood Museum's holdings.

Michael Hartman, the new Jonathan Little Cohen Associate Curator of American Art, is completing his PhD in art history at the University of Delaware. He holds a BA in art history and German from the University of Arkansas and an MA in the history of art from Williams College, and he has previously worked at the Biggs Museum of American Art, the Sterling and Francine Clark Art Institute, Crystal Bridges Museum of American Art, the Dallas Museum of Art, and the Winterthur Museum, Library, and Gardens. Hartman will collaborate with the museum's staff, as well as Dartmouth students and faculty, to develop exhibitions and programs that bring to light the multiple, intersecting, and often contradicting histories long marginalized within museums.

Alisa Swindell, the new associate curator of photography, is an art historian specializing in the history of photography with a focus on race and sexuality. Most recently, she was a curatorial research associate at the Block Museum of Art at Northwestern University. She has been an independent curator, a Romare Bearden Minority Graduate Fellow at the Saint Louis Art Museum, and a Dangler Intern and curatorial researcher in the Art Institute of Chicago's Department of Photography. She is a PhD candidate in art history at the University of Illinois at Chicago with a concentration in gender and women's studies; she holds MAs from the School of the Art Institute of Chicago and the University of New Orleans as well as an AB from Bryn Mawr College.

New Associate Curator of Collections **Ashley Ofill** is an art historian who specializes in Italian Renaissance and Baroque art, with a focus on sculpture and architecture associated with the cult of saints and relics. Ashley comes to the Hood Museum from the Spencer Museum of Art at the University of Kansas, where she most recently was the coordinator for administrative and academic projects. Ashley completed her PhD in art history at the University of Kansas, where she also earned her MA. She holds a BA in English and art history from Texas Christian University. In both her museum practice and her teaching, she centers works of art as sites of inquiry, interpretation, and connection in order to foster engagement with a variety of audiences.

Alexandra M. Thomas is the 2021–23 curatorial research associate in African art at the Hood Museum. She is a PhD candidate in African American studies and the history of art with a certificate in women's, gender, and sexuality studies at Yale University and has worked at the Yale University Art Gallery since 2018. Currently, Thomas teaches the fall 2021 African American art course at Fairfield University. Thomas will utilize her dissertation research on Black feminism, queer theory, and global African art to explore the rich cultural heritage of the African continent and its diaspora as represented in the Hood Museum's permanent collection.

MEET THE 2021–22 INTERNS

The 2021–22 Hood Museum of Art interns, from left to right, back to front: Emily Andrews '22, Homma Family Intern, double major in government and anthropology, minor in Spanish; Yliana Beck '22, Conroy Intern, double major in psychology and anthropology; Emily Charland '19, Erbe Intern, double major in film and media studies and anthropology; Alice Crow '22, Levinson Intern, double major in studio art and history; Chloe Jung '23, Class of 1954 Intern, major in art history, double minor in public policy and digital arts; Mikalia Ng '22, Levinson Intern, major in studio art, double minor in environmental science and Native American and Indigenous studies; Kylie Romeros '22, Conroy Intern, double major in history and Classical studies; Abigail Smith '23, Conroy Intern, major in art history; Amy Zaretsky '23, Conroy Intern, double major in art history and quantitative social science. Not pictured: Malia Paulson '24, Class of 1954 Intern, major in government, minor in anthropology.



Photo by Alison Palizzolo.

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