

ANNUAL REPORT 2022-23

HOOD MUSEUM OF ART



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Cover image: Mohau Modisakeng's video piece entitled *Ga Bose Gangwe* installed in the Hood Museum's vitrine window overlooking the Dartmouth Green, winter 2023. Photo by Rob Strong.

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Park Dae Sung: Ink Reimagined installed at the Hood Museum of Art, September 24, 2022–May 20, 2023.
Photo by Rob Strong.

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FROM THE DIRECTOR: HIGHLIGHTS OF THE YEAR

The Hood Museum of Art most often generates exhibitions drawn entirely from its own extensive holdings of art created around the world and throughout history. The academic year 2022–23 was different, as three major loan shows anchored the schedule, each representing serious commitments of museum staff time and budget and each with a scholarly catalogue attached.

Working with Dartmouth Professor Sungrim Kim (Art History) and several of

her colleagues at other American and Korean universities and museums, we featured *Park Dae Sung: Ink Reimagined*, the first American presentation of Park’s monumental brush and ink paintings. This project resulted from complex collaborations with other institutions in both nations and included a significant convening of scholars specializing in Korean modern and contemporary art. For the exhibition catalogue, the organizers commissioned

essays by seven art historians and, notably, featured a significant survey of Korean modern art by Professor Kim. In organizing *Ink Reimagined*, the Hood Museum enjoyed a productive partnership with both the Gana Art Foundation and the Korea Foundation.

At the same time, the museum hosted an exhibition on which our Associate Director of Curatorial Affairs and Curator of Indigenous Art Jami Powell collaborated. Drawn from the collection of the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, *Maḍayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala* furthered the Hood Museum’s commitment to the work of Indigenous artists from around the world. It was the first major exhibition of bark paintings to travel in the United States, and we were its opening venue.

Importantly, these two projects—*Park Dae Sung* and *Maḍayin*—cemented a philosophy that defines the Hood Museum’s methodological approach to exhibitions—namely, that art and culture flow from era to era; that tradition and innovation form unbroken historical narratives best analyzed together. Mr. Park’s painting approach—brush and ink—emerged centuries ago, yet his particularly bold brushwork and abstracted compositions clearly place his work in the modernist era. In embracing this methodology, we celebrate cultures around the world—and, importantly, in the United States—that have flourished



Hood Museum director John Stomberg with artist Ishmael Marika discussing *Maḍayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, fall 2022. Photo by Rob Strong.

for centuries or millennia and continue right up to the present day.

The basic style of Indigenous painting included in *Maḍayin* may have existed in Australia for over 60,000 years. We can find drawings and images on rocks and in caves that are directly linked to current practices throughout the country. When Aboriginal folks started making discrete paintings in the 1930s, they transferred image-making



Visitors walk through *Maḍayin* during the exhibition's opening ceremony, fall 2022. Photo by Rob Strong.

traditions more recently adapted to painting on bodies and the inside of bark shelters to transportable forms (such as eucalyptus tree bark). The dots and lines that make up these modern and contemporary works emerge from a mark-making legacy that stretches longer than written histories. Having these two exhibitions on view at once



The spring Hood After 5 student party featured a scavenger hunt throughout *¡Printing the Revolution!*. Photo by Lars Blackmore.

boldly reinforced a way of understanding the past as living in the present.

And then in the spring, sprawled across seven galleries, the Hood Museum featured *¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now*, an exhibition from the Smithsonian American Art Museum (SAAM). Offering a golden opportunity to work with the Latin American, Latino, and Caribbean Studies (LALACS) Department on campus, this project grew out of connections between museum staff and their colleagues at SAAM. We were able to offer programming in Spanish and welcome classes from the community in

addition to the Dartmouth courses that used this exhibition during the term.

With these three ambitious projects the Hood welcomed back audiences nearer to the size it enjoyed pre-pandemic. This resurgence in attendance provided multiple opportunities for meaningful public programs, large and small. We enjoyed record participation for our “Terms of Art” conference addressing the ongoing issue of problematic language in the various practices of archives and museums. We also hosted amazing lectures and gallery talks throughout the year, many of which were at capacity. But we also often provided small groups with focused discussions or art-making projects—events that have proved to be quite popular as well.

Last but not least, we also continued to expand the methods we have for sharing the amazing collection in our care. In addition to the perpetuation of collections-based exhibitions, these



Hood Museum educators featured *¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now* in their K-12 classes throughout the winter and spring months in 2023. Photo by Rob Strong.



Dartmouth students in one of the Bernstein Center for Object Study rooms, fall 2022. Photo by Rob Strong.

endeavors included bringing thousands of objects out of storage for all of the classes that utilized our Bernstein Center for Object Study (BCOS) and adding tens of thousands of images to our database. Whether it is engaged through the galleries, the classrooms, or online, the collection continues to be a strong focus of our work and our identity. With over 67,000 individual objects

recorded, there should be something for every interest and a way to engage for every inclination. This variety of choice is a source of pride for the staff, and it echoes through the pages of this report documenting another ambitious year at the Hood Museum of Art.

John R. Stomberg
Virginia Rice Kelsey 1961s Director



Students complete a scavenger hunt activity in *!Printing the Revolution!* during Hood After 5, winter 2023. Photo by Lars Blackmore

2 PROGRAMS

This chapter outlines engagement for campus, public, and K-12 audiences. Section narratives detail highlights from specific program areas.

Once again, the Hood Museum of Art produced a range of successful programs across all campus and public audiences. Accessibility to meaningful programming for all audience sectors remained a priority, in terms of both content and means of delivery. Staff showed tenacity, creativity, and flexibility in the delivery of hundreds of

in-person programs throughout the year, as well as virtual programs when warranted. A busier exhibition schedule, coupled with more staff interested in teaching and program delivery, spurred more co-teaching and co-program development within teams and between teams than ever before. This resulted in richer, more creative programs across all areas.

CAMPUS ENGAGEMENT

CURRICULAR ENGAGEMENT

Academic Programming had a very successful year in the Bernstein Center for Object Study and the museum galleries, with 212 Dartmouth courses making 346 visits in all. With 5,548 students accommodated and 2,867 works pulled, it was a busy time, but our workload lightened somewhat this past spring with the addition of art handler Emory Marshall to the team.

The focus of Academic Programming's outreach this year has been foreign languages, and the team was successful in engaging classes from every European language department (French and Italian, Spanish and Portuguese, German, Latin, and Russian) with 37 classes making 45 visits during the year. We had considerably less success with Asian languages, learning from our faculty contacts that the ten-week term makes engagement with introductory courses difficult, so we should target our efforts toward upper-level classes. We look forward to working with the museum's new curator of East Asian art, Haely Chang, in this effort but also managed to engage with an introductory class on Chinese culture scheduled for spring term 2024.

Engagement remains academically broad, with classes from 36 departments and programs visiting the museum. It was particularly fun to teach three

macroeconomics classes using the coin case installation in Kim Gallery (curated by Classics Professor Roberta Stewart the previous year) as well as currency from the collection in BCOS. Students used objects to frame economic concepts and discuss historical events such as extreme inflation in the Weimar Republic.

We also had great success with Associate Curator of Academic Programming Beth Mattison's class titled "Faith and Empire: Art in the Early Modern World," during which students studied objects from the collection that spoke to the intersection of colonialism and Christian missions between 1550 and 1750. Students conducted object-based research on a diverse selection of the collection, including Filipino baskets, European prints of Japan, and Chinese export porcelain. As a final project, students organized a Hood Museum exhibition for which they wrote all the labels and contributed to the layout; it opened in fall 2023.



Students in WRIT 5 visited the Bernstein Center for Object Study to view selected objects as a part of their class discussion.

There were three faculty-curated curricular exhibitions in 2022–23: Jorge Cuellar’s *Bolas de Fuego: Culture and Conflict and Central America* for his class titled “Politics and Culture in Transnational Central America”; Joy Kenseth and Katie Hornstein’s *Works on Paper, Studies in Contrast* for Art History 2, and Nathaniel Dominy’s *Pigment of Imagination* for his anthropology class titled “The Human Spectrum.” Beth Mattison also worked with African and African American Studies Professor Trica Keaton on a Mellon Fellowship that you can read more about here.

COURSES AT THE HOOD MUSEUM OF ART AND BERNSTEIN CENTER FOR OBJECT STUDY

African and African American Studies

- 10.01, “Introduction to African American Studies”: Trica Keaton
- 19.01 (*see History 5.08)
- 20.02 (*see History 10.04)
- 22.50 (*see Religion 16.03)
- 35.02, “Disability and Madness”: Kianna Middleton
- 54.05 (*see Theater 10.64)
- 81.08, “Black Women’s Creative Archive”: Kianna Middleton
- 88.17 (*see Anthropology 50.21)

Anthropology

- 11.01, “Ancient Native Americans”: Madeline McLeester
- 12.26, “Environmental Justice”: Maron Greenleaf
- 27.01, “Economic Anthropology”: Maron Greenleaf

- 3.01, “Introduction to Cultural Anthropology”: Chelsey Kivland
- 31.01, “Gender in Cross Cultural Perspectives”: Sabrina Billings
- 39.01, “Archaeology of the Middle East”: Zachary Silvia
- 50.21, “Filmmaking and Visual Culture”: Jesse Shipley
- 55.01, “Anthropology of Global Health”: Anne Sosin
- 74.01, “The Human Spectrum”: Nate Dominy

Art History

- 1.01, “Bodies and Buildings”: Nicola Camerlenghi and Steven Kangas
- 7.02, “Paris in the 19th Century”: Kristin O’Rourke
- 7.05, “Pompeii: Antique and Modern”: Ada Cohen
- 10.01, “Art of Ancient Egypt and Near East”: Steven Kangas
- 17.01, “Rome, the Eternal City”: Nicolas Camerlenghi
- 20.04, “Faith and Empire”: Beth Mattison
- 28.10, “Fashion in Art”: Kristin O’Rourke
- 34.01, “Arts of Tibet”: Xiaotin Yin
- 34.02, “Chinese Painting”: Ziliang (Alex) Liu
- 38.04, “Food and Art: Global History”: Nicola Camerlenghi
- 40.05, “Print the Revolution”: Mary Coffey
- 48.05, “Satire: Art, Politics, and Critique”: Kristin O’Rourke
- 61.71, “Italian Renaissance Architecture”: Nicola Camerlenghi



Students in ARTH 63.02 visited BCOS to view selected objects as a part of their class discussion.

- 62.30, “Japanese Prints”:
Allen Hockley
- 62.20, “Modern-Contemporary
Korean Art”: Sunglim Kim
- 63.01, “Mexican Muralism”:
Mary Coffey
- 63.02, “Why Are Museums . . . ?”:
Mary Coffey
- 83.06, “Art and Life”:
Katie Hornstein

Asian Societies, Cultures, and Languages

- 7.03, “Asian-American Art and
Architecture”: Sujin Eom
- 51.05 (*see Religion 2.01)
- 52.02 (*see Art History 34.01)
- 54.12 (*see History 90.15)
- 62.03 (*see Art History 34.02)

- 62.08 (*see Art History 62.20)
- 62.12 (*see Art History 62.30)

Classical Studies

- 6.01, “Introduction to Classical
Archaeology”: Julie Hruby
- 11.02, “Rediscovering Sparta”:
Paul Christesen
- 18.01, “History of the Roman
Empire”: Roberta Stewart
- 20.01, “Greek Archaeology: First
Hominids to Mycenaean Palaces”:
Julie Hruby

College Course

- 21.01, “What’s in Your Shoebox?”:
Francine A’Ness and Mokhtar Bouba



Students in ASCL 7.03 visited BCOS to view selected objects as a part of their class discussion.



Students in ECON 82.01 visited BCOS to view selected objects as a part of their class discussion.

- 26.01, “What’s in Your Toolbox?”: Heidi Denzel and Mokhtar Bouba
- 35.01, “Color in Art and Philosophy”: Viktor Witkowski and John Kulvicki

Comparative Literature

- 49.09, “Graphic Medicine”: Michael Chaney

Economics

- 22.01, “Macroeconomics”: Jim Feyrer
- 22.02, “Macroeconomics”: Jim Feyrer
- 82.01, “Advanced Topics: Macroeconomics”: Jim Feyrer

English

- 52.19, “Poverty in American Literature: 1861–1925”: Colleen Boggs
- 53.49 (*see Comparative Literature 49.09)

Engineering Sciences

- 30.01, “Biological Physics”: Kimberley Samkoe

Environmental Studies

- 26.01, “Soil Ecological Systems”: Bala Chaudary
- 44.01, “Environment and Politics in Southeast Asia”: Chris Sneddon
- 80.08, “The Practice of Science Policy Diplomacy”: Melody Brown Burkins
- 85.01, “Land, Love, and Kinship”: Nicholas Reo

Film Studies

- 3.01, “Digital Arts and Culture”: John Bell
- 42.23, “Travelers and Tourists”: Heidi Denzel
- 44.06, “Storytelling in the Digital Age”: Sharang Biswas
- 47.02, “Theory and Practice of Editing”: Shevaun Mizrahi
- 47.20, “Curating and Microcinema: Make Your Own Culture”: Jodie Mack
- 51.01, “Game Design Studio”: Sharang Biswas

French

- 2.01, “Introductory French II”: Kelly McConnell
- 2.02, “Introductory French II”: Kelly McConnell
- 11.01, “Intensive French”: Kelly McConnell

Geography

- 3.01, “Living with Nature”: Abigail Neely and Colleen Fox
- 7.02, “Into the Wild”: Colleen Fox
- 11.01, “Qualitative Methods”: Abigail Neely
- 25.01, “Social Justice and the City”: Erin Collins
- 31.01, “Postcolonial Geographies”: Erin Collins
- 16.01, “A Climate for Human Security”: Justin Mankin
- 29.01, “Global Cities”: Erin Collins
- 39.01 (*see Anthropology 12.26)
- 44.01 (*see Environmental Studies 44.01)

German

- 3.01, “Introductory German (cont.)”: Heidi Denzel
- 7.06 “Diversity in the Media”: Heidi Denzel
- 13.01, “Beyond Good and Evil”: Veronika Fuechtner

History

- 2.01, “#EverythingHasAHistory”: Julia Rabig and Darryl Barthe
- 3.01, “Europe in the Age of Wonder”: M. Cecilia Gaposchkin and Walter Simons

- 5.08, “Africa and the World”: Naaborko Sackeyfio-Lenoch
- 5.14, “Americas: Invasion to Independence”: Paul Musselwhite and Ernesto Mercadeo-Montero
- 10.04, “Dartmouth Black Lives”: Julia Rabig and Darryl Barthe
- 38.02 (*see Native American and Indigenous Studies 38.01)
- 43.02, “European Intellectual History, 1400–1800”: Darrin McMahon
- 44.02, “Arts of Power, from Augustus to the Sun King”: M. Cecilia Gaposchkin
- 47.02, “The French Revolution”: Darrin McMahon
- 63.02, “Reading Artifacts: The Material Culture of Science”: Whitney Barlow Robles
- 83.01 (*see Latin American and Caribbean Studies 47.01)
- 90.14, “The Global British Empire”: Tiraana Bains
- 90.15, “Early Modern India, 1500–1800”: Tiraana Bains
- 94.06 (*see Classical Studies 18.01)

Humanities

- 2.01, “The Modern Labyrinth”: Lucas Hollister, Petra McGillen, Andrea Tarnowski, Laura Edmondson

Italian

- 1.01, “Introductory Italian I”: Giorgio Alberti
- 1.02, “Introductory Italian I”: Andrea Zoller

- 1.03, “Introductory Italian I”: Andrea Zoller
- 2.01, “Introductory Italian II”: Tania Convertini
- 2.02, “Introductory Italian II”: Matteo Gilebbi
- 3.01, “Introductory Italian III”: Giorgio Alberti
- 3.02, “Introductory Italian III”: Giorgio Alberti
- 3.03, “Introductory Italian III”: Andrea Zoller
- 11.01, “Intensive Italian”: Giorgio Alberti
- 14.01, “Introduction to Italian Culture”: Tania Convertini

Jewish Studies

- 4.01 (*see Religion 4.01)

Latin

- 2.01, “Latin II”: Maria Gaki
- 2.02, “Latin II”: Florencia Foxley
- 2.03, “Latin II”: Maria Gaki
- 2.04, “Latin II”: Jenny Lynn

Latin American and Caribbean Studies

- 8.01, “Politics and Culture in Transnational Central America”: Jorge Cuellar
- 22.11, “Latinx Intergenerational Literature”: Marcela Di Blasi
- 47.01, “20th Century Latin America”: Thamyris Almeida
- 48.01 (*see Art History 63.01)
- 80.21, “Rita Moreno”: Desiree Garcia

Latino Studies

- 7.01, “Science Fictions of Color”: Marcela Di Blasi
- 12.01 (*see Art History 40.05)
- 37.01, “Migrant Lives and Labor”: Doug Moody
- 44.01, “Latino Roots and Transitions”: Thamyris Almeida
- 45.01, “Comparative Perspectives on the US–Mexican Borderlands”: Desiree Garcia

Middle Eastern Studies

- 3.02 (*see Anthropology 39.01)
- 16.41 (*see Art History 10.01)

Music

- 3.02, “American Music: Covers, Theft, and Musical Borrowing”: Richard Beaudoin
- 3.07, “The Minimalist Impulse”: Victoria Aschheim

Native American and Indigenous Studies

- 8.01, “Perspectives in Native American Studies”: Heid Erdrich
- 11.01 (*see Anthropology 11.01)
- 21.01, “Indigenous People Political Economies”: Raymond Orr
- 25.01, “Indian Country Today”: N. Bruce Duthu
- 30.26, “Indigenous Geographies”: Elan Pochedley
- 38.01, “Lewis and Clark in Indian Country”: Colin Calloway
- 81.04 (*see Environmental Studies 85.01)



Students in FREN 11 visited BCOS to view selected objects as a part of their class discussion.

Philosophy

- 23.01, “Ethics and the Arts”: Kenneth Walden
- 80.06, “Images!”: John Kulvicki

Physics

- 30.01 (*see Engineering Sciences 30.01)

Psychological and Brain Sciences

- 7.03, “Science and Pseudoscience”: John Pfister

Public Policy

- 41.01, “Writing and Speaking Public Policy”: Julie Kalish

Quantitative Social Science

- 30.17 (*see Sociology 61.01)

Religion

- 2.01, “Religions of South East Asia”: Sara Swenson
- 4.01, “Religion of Israel: Hebrew Bible”: Peter Lanfer
- 16.03, “Islam in America”: Zahra Ayubi
- 57.01, “The End of the World”: Peter Lanfer

Russian

- 38.23, “Imagining Siberia”: Tatiana Filimonova

Sociology

- 1.01, “Introduction to Sociology”: Kimberly Rogers

- 2.01, “Social Problems”: Kristin Smith
- 49.22 (*see Geography 25.01)
- 61.01, “(In)equality”: Kristin Smith

Spanish

- 31.01, “Introduction to Hispanic Literature II”: Sebastian Diaz
- 60.04, “Caribbean Afrodecendancies”: Magdalena Lopez
- 63.12, “Got Las Meninas? Spanish Visual Culture and Baroque Imaginaries”: Noelia Cirnigliaro
- 65.12, “Reading Spain with Goya”: Sara Munoz
- 65.15, “Wonderstruck: Archives and the Production of Knowledge in an Unequal World”: Silvia Spitta and Barbara Goebel
- 80.25, “Picturing the End of Extraction in Latin America”: Martina Broner

Studio Art

- 15.01 and 15.02, “Drawing I”: Enrico Riley, Jack Wilson
- 16.01 and 16.02, “Sculpture I”: William Ransom, Matt Siegle
- 17.08, “Digital Drawing”: Karol Kawiaka
- 20.01, “Drawing II”: Jack Wilson, Viktor Witkowski
- 25.01, “Painting I”: Danielle Genadry, Jen Caine, Enrico Riley
- 27.01, “Printmaking I”: Tricia Treacy, Josh Dannin, Abra Ancliffe, Jen Caine
- 28.01, “Printmaking II”: Josh Dannin, Abra Ancliffe, Jen Caine
- 29.01, “Photography I”: Virginia Beahan

- 30.01, “Photography II”: Eva O’Leary
- 31.01, “Painting II”: Tom Ferrara, Colleen Randall, Jen Caine
- 65.01, “Architecture I”: Karol Kawiaka
- 71.01, “Drawing III”: Jack Wilson, Viktor Witkowski
- 72.01, “Painting III”: Tom Ferrara, Colleen Randall, Jen Caine
- 74.01, “Printmaking III”: Jen Caine
- 75.01, “Photography III”: Eva O’Leary
- 77.01 and 77.02, “Senior Seminar II”: Karol Kawiaka, Jen Caine

Theater

- 10.34, “Disability Arts and Activism”: Julia Havard
- 10.64, “Feminist and Queer Africa”: Laura Edmondson
- 10.68, “Staging Rebellion”: Analola Santana

Women’s, Gender, and Sexuality Studies

- 2.01, “Introduction to Queer Studies”: Eng-Beng Lim
- 10.01 and 10.02, “Sex, Gender, and Society”: Francine A’Ness, Zahra Ayubi
- 12.01, “Feminist and Queer Theories”: Mingwei Huang
- 33.05 (*see Sociology 61.01)
- 36.01 (*see Anthropology 31.01)
- 37.03 (*see Geography 25.01)
- 66.15 (*see Theater 10.64)
- 66.23 (*see African and African American Studies 81.08)
- 66.25 (*see Theater 10.34)

Writing

- 2.06, “Composition and Research I”:
Doug Moody
- 2.07, “Exposition and Composition”:
Erikki Mackey
- 3.01, “Exposition and Composition”:
Erikki Mackey
- 3.06, “Composition and Research II”:
Doug Moody
- 5.01, “Experience and Education:
Students, Teachers, Institutions,
and the Power of Learning”:
Francine A’Ness
- 5.05, 5.06, 5.24, 5.25, “Photographic
Representations”: Amanda Wetsel
- 5.08, “Reviewing Ourselves: Critical
Writing and Personal Values”:
William Craig
- 5.19 and 5.20, “Image and Text”:
Rebecca Clark
- 5.21, “Expository Writing”:
William Craig



Students in GEOG 29.01 visited BCOS to view selected objects as a part of their class discussion.

Museum Collecting 101

This year, Alisa Swindell, associate curator of photography, Beth Mattison, associate curator of academic programming, and Amelia Kahl, curator of academic programming, led a spirited group of 16 students through an exploration of landscape photography. The class visited several galleries in New York City and ultimately chose a cyanotype on handmade paper by Mika Horie titled *A Sacred Place* (negative 2022, print 2023) for the collection.

CO-CURRICULAR ENGAGEMENT

Campus programming and collaborations in 2022–23 were largely driven by the museum’s three large-scale loan exhibitions: *Maḍayin*, *Park Dae Sung: Ink Reimagined*, and *Printing the Revolution!*. Because each show featured contemporary art, they provided unique opportunities for engagement with living artists.



Dartmouth students do a printmaking activity in Russo Atrium during Hood After 5, winter 2023. Photo by Lars Blackmore.

Fall term began with a focus on *Maḍayin*, as a delegation of Yolnu artists and curators visited campus alongside colleagues from the Kluge–Ruhe Aboriginal Art Collection of the University of Virginia. In addition to large opening celebrations for the public, the museum co-hosted a tour and dinner for students with South House. The Museum Club focused on *Maḍayin* for their Hood After 5 party that term and partnered with the programming interns to include an art-making activity in the event inspired by the Yolnu guiding principle that to make art depicting the natural world, you must use materials from the natural world.

Spanning fall and winter terms, *Park Dae Sung: Ink Reimagined* proved to be an especially fruitful starting point for small-group writing workshops. Both undergraduates and graduate students seized upon the opportunity to gather in the *Ink Reimagined* galleries for shared writing experiences. The exhibition also inspired a mindfulness workshop



Visitors engage in a hands-on artmaking activity in Russo Atrium during Hood After 5, fall 2023. Photo by Lars Blackmore.



Monastics from Zen Master Thich Nhat Hanh's Deer Park Plum Village Monastery in California led a discussion on creativity and the art of mindful living in *Park Dae Sung: Ink Reimagined* in an event co-organized by the museum and the Student Wellness Center.

held in collaboration with monastics from Zen Master Thich Nhat Hanh's Deer Park Plum Village Monastery in California. On campus for a research collaboration centered on mindfulness, two visiting monastics led a workshop titled "Creativity and the Art of Mindful Living" in the galleries that consisted of a guided mindfulness practice followed by a discussion.

Printing the Revolution!, on view in winter and spring, was a rich source of campus collaboration given its scale and the length of its run. It served as the focus for the winter Hood After 5 student

party, inspired a pop-up installation of seven museum-commissioned exhibition posters in Baker-Berry Library, and allowed for a visit by artist Oree Originol with both the Museum Club and members of the West House Community through two respective student-only events.

As always, our more intimate exhibitions continued to allow for deeper small-group engagement, including a collaboration with the Office of Pluralism and Leadership (OPAL) in the exhibition *Femme Is Fierce*. Organized as part of campus-wide Queer History



Students look through the *iPrinting the Revolution!* exhibition catalogue during Hood After 5, winter 2023. Photo by Lars Blackmore.



Artist Oree Original discussed his work in *iPrinting the Revolution!* with the Museum Club and members of the West House Community in two student-only events. Photo by Lars Blackmore.



Students explore *Femme Is Fierce*. Photo by Lars Blackmore.

Month and Latinx Heritage Month celebrations, this fun event featured a gallery talk led by Associate Curator of Photography Alisa Swindell and a portrait session in which students took their own femme portraits.

Lastly, museum staff undertook an extensive collaboration with the Design Initiative at Dartmouth's Design Corps program. Through a comprehensive research process and creative problem-solving, Mallory Barnes '22, Kiera Bernet '23, Loane Bougenec '25, and Danielle Lu '25 conducted various rounds of audience research using human-centered design principles and devised innovative strategies to enhance campus engagement with the museum, proposing a student-led project called "The Museum Journal: Pause, Pass It On," which launched on April 5, 2023.

Museum Club

The Museum Club continued hearing from staff and guest speakers and working in committees to develop and run student engagement projects. Their main focus was the Hood After 5 event series. Hosted in the fall, winter, and spring terms, these student parties saw upward of two hundred students each time and engaged them all through gallery exploration, artmaking, live music, and more.

Now in its fifth year, the Museum Club also had the exciting opportunity to host an Alumni in the Arts conversation



Museum Club members do a design-thinking exercise centered around student engagement with the museum during a weekly meeting.

with a former member! Devon Mifflin '21, a founding Museum Club member and former Levinson intern, spoke with students about her experience working at Sotheby's by Zooming into one of the club's weekly meetings.

As dedicated student stakeholders, the Museum Club members also provided critical feedback for the Design Corps team as they researched what drew students to the museum. In one especially busy weekly meeting, they participated in several design thinking activities and exercises led by the team.

Lastly, the club capitalized on the expertise of our campus partners to further their learning and invited Assistant Director of the Center for Professional Development Chris Jordan to speak with them about how to translate their club experience into effective resume and cover letter content.



Students engage in a hands-on artmaking activity in Russo Atrium during Hood After 5, spring 2023. Photo by Lars Blackmore.

2022–23 Museum Club Members

Kaitlyn Anderson '24 • Hannah Beitchman '26 • Calvin Benson '25 • Adriana Bilenky '26 • Ellie Brown '25 • Beatrice Conti '26 • Jillian Darcy '26 • Valerie Gadapati '26 • Kyle Hartin '21 • Hannah Huang '26 • Wynn Johnson '26 • Chloe Jung '23 • Caitlyn King '24 • Justin Lewis '25 • Shan-Chang Lin Gr • Elise Little '26 • Ellie Mclaughlin '25 • Christopher T. Mecane '26 • Emeline Moss '26 • Alyssa Noseworthy '24 • Bridget Parker '23 • Kiki Rosenthal '26 • Molly Rouzie '24 • Nathan Savo '24 • Abigail Smith '23 • William Summitt '26 • Victoria Tong '25 • Emma Vaughan '26 • Julija Vizbaras '26 • Sadie Weil '25



Museum Club members experiment with painting and abstraction in the museum's Peter Smith Studio during a weekly meeting.

PROGRAMS FOR DARTMOUTH STUDENT GROUPS, DARTMOUTH FACULTY AND STAFF, AND HOOD MUSEUM AFFILIATES

July

- 1 | Facilitated Experience: Dartmouth Center for Social Impact–SEAD
- 18 | Facilitated Experience: Tour for Dartmouth Bound Program
- 22 | Facilitated Experience: Class of 1995

August

- 10 | Facilitated Experience: Pre-Orientation Native American Program

- 31 | Facilitated Experience: Guarini School of Graduate and Advanced Studies: Committee for Addressing Racism and Equity (CARE)

September

- 2 | Facilitated Experience: First-Year Students | New Student Orientation Open House | First-Year Students: Self-Guided
- 6 | New Student Orientation Open House
- 8 | First-Year Arts Marketplace Orientation

- 17 | Welcome Week Student Open Hours: Self-Guided | Facilitated Experience: Geisel School of Medicine Alumni Tour
- 21 | Facilitated Experience: Class of 1957 Tour
- 26 | South House Event: *Maḏayin* Exhibition Tour

October

- 1 | Family Weekend: Self-Guided
- 4 | Facilitated Experience: Dickey Center–Global Health Fellows
- 6 | Exhibition Tour: *Femme Is Fierce* with OPAL
- 10 | *Printing the Revolution*: Pop-Up Preview
- 14 | Facilitated Experience: Tour for the Office of Student Involvement Staff
- 19 | Facilitated Experience: Tour for Beta Alpha Omega Fraternity
- 27 | Hood After 5
- 28 | Unfacilitated Experience: OSHER Class

November

- 3 | Unfacilitated Experience: OSHER Class
- 4 | Facilitated Experience: Tour for SpareRib Student Group
- Facilitated Experience: Rockefeller Center Board of Directors Group
- 10 | Unfacilitated Experience: OSHER Class
- 11 | Dartmouth Writers Society: Workshop | Pop-Up Installation: 50th Anniversary of Co-Education

- 17 | Unfacilitated Experience: OSHER Class

December

- 2 | Facilitated Experience: Dean of Student Affairs Day of Caring
- Unfacilitated Experience: OSHER Class
- 8 | Unfacilitated Experience: Assyrian Relief Escape Room

January

- 5 | Exhibition Tour: Museum Club
- 10 | Customized Engagement: Magnuson Center Event
- 19 | Unfacilitated Experience: OSHER Class
- 25 | Facilitated Experience: Alumni Relations Staff
- 26 | Unfacilitated Experience: OSHER Class
- 27 | Facilitated Experience: Geisel School of Medicine: Pre-Health Mentors

February

- 1 | Facilitated Experience: Creative Writing Workshop with North Park House | Facilitated Experience: Dartmouth Center for Social Impact Foundations Program | Unfacilitated Experience: Assyrian Relief Escape Room with Allen House
- 7 | Unfacilitated Experience: Sugarplum Dance Group Photoshoot
- 8 | Facilitated Experience: Geisel School of Medicine
- 9 | Hood After 5



Museum Club member Kaitlyn Anderson '24 delivers a gallery chat during Hood After 5, spring 2023.
Photo by Lars Blackmore.

- 21 | Facilitated Experience:
Geisel School of Medicine
- 24 | Unfacilitated Experience:
La Casa/LALACS Poetry Reading
- 27 | Triangle House Dinner with
Artist Darryl DeAngelo Terrell

March

- 12 | Escorted Visit: Visiting Japanese
Architectural Students
- 16 | Facilitated Experience:
Geisel School of Medicine
- 31 | Unfacilitated Experience:
OSHER Class

April

- 5 | Design Corps Museum Project
Launch Event
- 7 | Virtual Admissions Student Tour
Guide Training
- Unfacilitated Experience:
OSHER Class
- 15 | Private Tour for Design Initiative
at Dartmouth
- 17 | Office of Admissions'
Dimensions Open House
- 20 | Unfacilitated Experience:
Meditation in the Museum
- 21 | Facilitated Experience:
Tour for Young Professionals
- 24 | Office of Admissions'
Dimensions Open House

May

- 4 | Unfacilitated Experience: North Park Spirit Week | Hood After 5
- 5 | Unfacilitated Experience: Alpha Phi Tour and Tote Bag Making | Unfacilitated Experience: OSHER Class
- 6 | Unfacilitated Experience: Spare Rib Arts Showcase
- 10 | Design Corps Museum Project Closing Event
- 19 | Student Lunch with Artist Travis Diehl

June

- 9 | Mimosas at the Museum
- 14 | Facilitated Experience: Class of 1968 Visit | Wives of Dartmouth Graduating Class of 1963
- 16 | Facilitated Experience: Class of 1982

Intern Engagement

Moonoka Begay '23, Conroy Intern, curated the *A Space for Dialogue* exhibition *Love as Ceremony: Legacies of Queer Indigenous Liberation* and, in support of that project, acquired several photographs by artist Coyote Park for the museum's collection. Moonoka also worked with her supervisor, Associate Director of Curatorial Affairs and Curator of Indigenous Art Jami Powell, to plan and organize the Annual Indigenous Peoples' Month Fashion Show.

Milanne Berg '24, Homma Family Intern, curated the *A Space for Dialogue* exhibition *Taking Up Space: Forming Body*

and Identity. While developing the show (and with the support of her supervisor, Associate Curator of Collections Ashley Offill), she was able to speak to Daniel Heyman, one of the artists in her exhibition. She also worked on preparations for the upcoming exhibition *Living with Sculpture*, retagged part of the Sonia Landy Sheridan collection, and created a digital map for *Layered Histories: Indigenous Australian Art from the Kimberley and Central Desert*.

Lydia Davis '23, Homma Family Intern, worked with Curatorial Research Associate Alexandra Thomas on the Hood Museum's exhibition *Homecoming: Domesticity and Kinship in Global African Art*. Lydia researched objects and wrote exhibition labels for a 19th-century Agni sculpture of a pregnant woman, Yoruba twin figures (Ibeji), the sculpture *Woman in Orange Cloth* by Etiyé Dimma Poulsen, and the *Self-Portrait* series by photographer Nomusa Makhubu. Lydia also assisted with a pop-up exhibition of African fashion. She finished her time at the museum by reviewing curatorial reports she had written the previous year for objects from the Souls Grown Deep acquisition. This work influenced her senior thesis on artist Bessie Harvey and cemented her decision to turn toward art history and museum work (rather than biology) for her career.

Kyle Hartin '21, Conroy Intern, worked with Curator of Academic Programming Amelia Kahl, spending much of his time on the Kobal Collection of Hollywood photography. Kyle tagged

an impressive array of over 1,900 silver gelatin prints, ensuring their digital accessibility. He also researched specific artists and photographers, writing curatorial reports on images of Anna May Wong.

Han Bit (Lex) Kang '21, Homma Family Intern, researched contemporary work in the collection and wrote curatorial reports for pieces by Do Ho Suh, Maya Lin, Yeondoo Jung, Luis Cruz Azaceta, Ida Applebroog, Luis Jimenez, and Leon Golub. She also explored a new acquisition of ten Korean objects, using her language skills in her research. Lex assisted with programming, working with intern Caitlyn King and Curator of Education Neely McNulty to arrange, advertise, and operate an ink-and-brush maker event and the DOC tour for the Park Dae Sung exhibition. She also assisted with the acquisition of a painting by Wendy Park. In her final term, she created *A Virtual Space for Dialogue* exhibition focused on photography titled *Mothers and Daughters: Similarity, Strength, and Strain*.

Caitlyn King '24, Class of 1954 Intern, curated the *A Space for Dialogue* exhibition *Connecting Threads and Woven Stories*.

Leigh Smith '23, Erbe Intern, curated the *A Space for Dialogue* exhibition *On View: Windows in Art*.

Leigh and Caitlyn worked with Curator of Education Neely McNulty and Mutual Learning Fellow Jayde Xu as programming interns. In addition to their *A Space for Dialogue* projects,

they supported public programs in numerous ways and developed their own programs for Dartmouth students. Highlights included running a large printmaking activity at a Hood After 5 student party, cowriting a blog post about museum practice, supporting multiple Maker Drop-Ins, running two successful Learning to Look sessions with a campus multifaith group and the Mental Health Union, teaching inkbrush painting inspired by Park Dae Sung, and giving a tour with Spare Rib of *Femme Is Fierce: Femme Queer Gender Performance in Photography and Embodied: Artist as Medium*.

Gabriel Margaca '23, Conroy Intern, concentrated on collections work during his time at the museum, working with Associate Curator of Academic Programming Beth Mattison and Center for Object Study Coordinator Randall Kuhlman. He began reviewing text for the *Living with Sculpture* catalog but spent most of his time cataloging the Cesnola collection of Cypriot artifacts and writing in-depth curatorial reports for ten pieces, including a large amphora that he was able to date to the third century BCE and trace to the island of Kos. This research also served as his culminating experience for his major in classical archaeology.

Paulina Marinkovic Camacho '23, Levinson Intern, curated the *A Space for Dialogue* exhibition *Social Surrealism and the Exploration of Identity*. She worked closely with Campus Engagement Manager Isadora Italia to run Museum Club, which hosted several successful



2022–23 Hood Museum of Art Interns

From left to right, back to front: **Moonoka Begay '23**, Conroy Intern, double major in studio art and Native American studies; **Milanne Berg '24**, Homma Family Intern, major in art history, double minor in sustainability and anthropology; **Lydia Davis '23**, Homma Family Intern, double major in biology and art history; **Han Bit (Lex) Kang '21**, Homma Family Intern, major in linguistics, psychology, and government mod. philosophy, politics, and economics; **Caitlyn King '24**, Class of 1954 Intern, major in art history; **Gabriel Margaca '23**, Conroy Intern, major in classical archeology, minor in art history; **Paulina Marinkovic Camacho '23**, Levinson Intern, double major in film and media studies and English with a concentration in creative writing; **Bridget Parker '23**, Conroy Intern, major in history, minor in art history; **Sofia Ratkevich '23**, Class of 1959 Intern, double major in quantitative social science, art history, minor in digital design; **Abigail Smith '23**, Conroy Intern, major in art history; **Kyle Hartin '21**, Conroy Intern, major in studio art. Not pictured: **Nathan Savo '24**, Class of 1954 Intern, double major in art history and government; **Leigh Smith '23**, Erbe Intern, major in studio art. Photo by Anna Kaye Schulte.



Nathan Savo '23 gives a public talk on his *A Space for Dialogue* exhibition *Constructing the Ideal Soldier*. Photo by Amelia Kahl.



Paulina Marinkovic Camacho '23 speaks about her exhibition *Social Surrealism and the Exploration of Identity* in June 2023. Photo by Amelia Kahl.

Hood After 5 student events as well as more intimate programs for club members such as “Alumni in the Arts.” Paulina also wrote for the Hood’s blog *Meanwhile at the Museum*.

Bridget Parker '23, Conroy Intern, worked with Classics Professor Roberta Stewart on the coin exhibition titled *Money Talks: Roman Coinage in Global, Historical Context*. She began by brainstorming ideas and questions to increase visitor engagement with the exhibition on social media. She then spent the bulk of her year researching cowrie shells and a George IV 1826 half penny, eventually producing the brochure “From Shells to Copper: Currency and Coinage Shaping History,” currently available in the gallery.

Sofia Ratkevich '23, Class of 1959 Photography Intern, worked with Associate Curator of Photography Alisa Swindell during the fall 2022 and winter 2023 terms. After familiarizing herself

with the museum’s holdings of video art, she researched and selected three possible artworks for acquisition to complement yet expand the museum’s collection. After several meetings and discussions between Sofia and the curator, the museum acquired a work by Chilean emerging artist Nicolas Rupcich.

Nathan Savo '24, Class of 1954 Intern, curated the *A Space for Dialogue* exhibition titled *Constructing the Ideal Soldier*. Working with Associate Curator of American Art Michael Hartman, Nathan also wrote a number of acquisition reports for works by John Woodhouse Audubon, Ester Hernández, and Michael Menchaca, among others. He also presented Nell Painter’s *William Still Triptych* at the March 2023 Acquisitions Committee meeting and wrote a couple of object labels for the 2023 Hood Museum exhibition *Liquidity: Art, Commodities, and Water*.

Sanne Schouten '23, Conroy Intern, worked closely with Associate Curator of



Moonoka Begay '23 installs her exhibition *Love as Ceremony: Legacies of Two-Spirit Liberation* in August 2023. Photo by Amelia Kahl

Academic Programming Beth Mattison on the bibliography and editing of the *Living with Sculpture* catalogue text and then spent time researching, cataloging, and writing curatorial reports for eighteenth-century Italian prints, including several by Giovanni Battista Piranesi.

Abigail Smith '23, Conroy Intern, worked with Curator of Education Neely McNulty as an education intern, attending docent training, observing hours of teaching, and ultimately co-teaching with Museum Educator Katie Coggins.

PUBLIC PROGRAMS

Collaboration remains the museum's keystone for its public programs. The year's two significant international exhibitions spurred successful international partnerships, while the yearlong, museum-wide exhibition theme, "Art and the Construction of History," provided opportunities for Hood staff to collaborate across collection areas on smaller public programs including exhibition tours and the Conversations and Connections series.

In conjunction with *Maḍayin*, Hood Museum staff worked closely with the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, contemporary Indigenous artists from the Yirrkala community, Northwest Territories, Australia, and cultural ambassadors from Australia. Bringing Yirrkala artists to campus was a distinctive feature of the exhibition's



Gunybi Ganambarr and Djambawa Marawili AM were among several Yolŋu artists in a delegation visiting from Australia who participated in the ceremony. Photo by Rob Strong.



Madayin opening ceremony, September 23, 2022. Photo by Rob Strong.

opening weekend. Hundreds of people attended our major programs, including a ceremonial opening with traditional music and dance; an artists' panel; a drop-in community day; and tours with scholars and ambassadors. A four-way partnership between the Hood Museum, the Kluge-Ruhe, the Australian National University (ANU), and Dartmouth's Media Production Group even resulted in a hybrid in-person/livestreamed discussion of the evolution of the exhibition with Kluge-Ruhe Director Margo Smith and exhibition curator and artist Djambawa Marawili.

A second international collaboration followed with artist Park Dae Sung,

faculty in Dartmouth's Art History Department, the Korean Art Foundation, the Gana Foundation, and the National Museum of Modern and Contemporary Art (MMCA), Seoul, South Korea. The Dr. Allen W. Root Contemporary Art Distinguished Lectureship, attended by 259 guests, featured Korean brush-and-ink painter Park Dae Sung in dialogue with MMCA director Youn Bummo. To meet the needs of both in-person and remote Korean and English-speaking audiences, we worked with on-site translators and live remote captioners. In partnership with the Korean Foundation Conference and Dartmouth Art History Department faculty, the museum

hosted a dynamic daylong international symposium on contemporary Korean art with scholars, artists, and ambassadors.

The Hood Museum staff continues to develop virtual programming to offer broader access to our resources and build meaningful partnerships. The museum teamed up with Dartmouth Research Computing to organize a three-day virtual symposium bringing together museums, libraries, and archives to discuss issue of access and ethical vocabularies in cultural heritage. More than 400 people participated from around the globe.

A partnership with the Hopkins Center for the Performing Arts brought live performances into the museum's spaces. In January, the museum and the Magnuson Center for Entrepreneurship co-sponsored an event featuring the Apple Hill String Quartet as part of the quartet's yearlong residency at the Hopkins Center. A triptych by Indigenous artist Rick Bartow inspired a new work by composer Dana Lyn. At the start of the program, Curator of Indigenous Art Jami Powell introduced this work of art from the Hood's collection. The quartet then performed an excerpt of the piece and discussed with Lyn their mission-driven musical careers. In the spring, the museum hosted two performances by members of Dartmouth's Department of Music as part of their annual New Music Festival—Olivia Shortt's *The Museum of the Lost and Found: gaakaazootaadiwag*, a multidisciplinary opera and



The Dr. Allen W. Root Contemporary Art Lectureship featuring artist Park Dae Sung, fall 2022. Photo by Rob Strong.



Crowds gathered in *Park Dae Sung: Ink Reimagined* during the 2023 Winter Opening Event. Photo by Rob Strong.

thesis project; and the musical duo ElectroOrganic with Nicole Mitchell and Lisa E. Harris. More collaborations with the Hopkins Center will follow during their renovation and expansion project.

Beginning in winter 2023, the museum-wide exhibition theme “Art and the Construction of History” created opportunities to collaborate across exhibitions through thematic programming. Curators partnered in public tours to demonstrate to our

audiences how exhibitions can be in conversation with one another, beginning with *Historical Imaginary* and *Kent Monkman: The Great Mystery*.

¡Printing the Revolution! inspired many Spanish-language exhibition tours, including one for teenage migrant workers living in Vermont. In conjunction with that exhibition, we hosted a Community Day to celebrate Chicana activists and artists featuring guest artist Sonia Romero, printmaking activities, and a special letterpress project led by the Dartmouth Book Arts Studio. During the Winter Opening event, Alexandra Thomas, curatorial research associate in African art, organized a popular one-night-only pop-up exhibition in BCOS as a sneak peek at her upcoming exhibition titled *Homecoming*.

2022–23 PUBLIC PROGRAMS

July 8 | A Space for Dialogue Gallery Talk: “Coloring the Western Canon”

Chloe Jung '23, Class of 1954 Intern, examined our relationship to color as it has been shaped largely by Eurocentric concepts of art. By navigating the various ways that non-White artists use color to explore their cultural identities, her exhibition challenged the boundaries of our whitewashed Western canon and asked you to reconsider how you think about color. This talk was also livestreamed on the museum’s Facebook page.

July 20 | Conversations and Connections: Re-Framing an Italian Altarpiece
Ashley Offill, Associate Curator of Collections, brought collection objects out from storage and considered them in dialogue with Perugino’s *Virgin and Child with Saints* altarpiece.

July 28 | Arts Encounter: Dance Theatre of Harlem

In collaboration with Professor Karol Kawiaka of the Studio Art Department and members of the Hopkins Center staff, the museum hosted this pioneering ballet company for a site-specific event exploring the perspectives of visual artists and dancers on what it means to “draw a line.” This event was programmed in conjunction with the *Drawing Lines* exhibition.

July 30 | Hood Highlights Tour: Staff-Led

August 8 | Conversations and Connections: Culture and Conflict in Central America

Assistant Professor Jorge Cuellar and Hood Museum Mutual Learning Fellow Beatriz Yanes Martinez introduced the teaching exhibition *Bolas de Fuego: Culture and Conflict in Central America* in both Spanish and English, then Beatriz posed several questions to Jorge. They then opened the conversation to the larger group.

August 18 | Facilitated Experience: Introduction to Printmaking I—Part 1



Community Day, winter 2023. Photo by Rob Strong.

Hood Museum Board of Advisors Mutual Learning Fellows Jayde Xu and Beatriz Yanes Martinez facilitated an art making activity in the Russo Atrium. Participants were invited to drop in and print a card using existing stamps or carve their own linocut stamp. Materials included paper, linocut blocks, ink pads, and markers.

August 19 | Adult Workshop: Maker Night
Hood Museum Board of Advisors Mutual Learning Fellow Jayde Xu offered visitors the opportunity to take a minute and enjoy a self-guided art-making activity in Russo Atrium. Materials were provided for this drop-in event.

August 24 | Hood Highlights Tour:
Staff-Led

August 25 | Facilitated Experience:
Introduction to Printmaking I—Part 2
Hood Museum Board of Advisors Mutual Learning Fellows Jayde Xu and Beatriz Yanes Martinez facilitated a second art-making activity in the Russo Atrium. Participants were invited to drop in and



Teacher Workshop, fall 2022. Photo by Rob Strong.

print a card using existing stamps or carve their own linocut stamp. Materials included paper, linocut blocks, ink pads, and markers.

September 22 | Private Lecture: Yolnu at Heart: A Model for Intercultural Collaboration

Director Margo Smith of the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia recounted the remarkable story of *Maḏayin*. The idea for this exhibition originated with Dambisa Mahaweli during his residency at the Kluge-Ruhe in 2015. For seven years, museum staff and Yolnu knowledge holders worked together on the curation, bilingual catalogue, and digital resources, refining an approach to collaboration based on shared values and rethinking the ways in which Indigenous Australian artists and communities engage with museums internationally. The lecture was presented in partnership with the Humanities Research Centre, Australian National University.

September 22 | Exhibition Tour: *Maḍayin*
Exhibition curator Henry Skerritt, Assistant Professor in the Department of Art and Associate Curator at the Kluge–Ruhe Aboriginal Art Collection of the University of Virginia led a guided tour of *Maḍayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*.

September 23 | *Maḍayin* Opening Ceremony
The official opening ceremony of *Maḍayin* was led by a delegation of Yolnu artists and cultural ambassadors from Yirrkala, NT, Australia, including remarks by honored guests. A reception followed.

September 24 | *Maḍayin* Panel Discussions
This conversation between Yolnu artists about the practice of bark painting and the significance of sharing their artistic and cultural practices with audiences in the United States was moderated by Kade McDonald, chief executive officer at Agency Project, Melbourne, and Frances Morphy, honorary associate professor at the Centre for Aboriginal Economics Policy Research at Australian National University. The program was live-captioned and live-streamed on the Hood Museum’s Facebook page.

September 24 | Community Day: Kinship in Australian Aboriginal Bark Painting
Neely McNulty, Hood Foundation Curator of Education, Vivan Ladd, Hood Museum Teaching Specialist, and Jayde Xu, Mutual Learning Fellow, offered gelli

printmaking using natural materials in Russo Atrium. There was also an ash basket-making demonstration.

September 27 | Facilitated Experience: Sunapee Cove Independent Living Facility

September 28
Conversations and Connections: *Maḍayin*
Henry Skerritt, Assistant Professor in the Department of Art and Associate Curator at the Kluge–Ruhe Aboriginal Art Collection of the University of Virginia, and Jami Powell, Curator of Indigenous Art, discussed the process of bringing *Maḍayin* to the Hood Museum.

October 1 | Hood Highlights Tour: Docent–Led

October 6 | *A Space for Dialogue* Gallery Talk: “Journeys Beyond: Faces and Forms of Pilgrimage”
Emily Charland ’19, Erbe Intern, examined pilgrimage through a cross-cultural lens. Her exhibition *Journeys Beyond: Faces and Forms of Pilgrimage* explored pilgrimage from both religious and secular traditions with a focus on the multitude of influences on and impacts of acts of transformative movement.

October 12 | Exhibition Tour: *Maḍayin*
John Stomberg, the Virginia Rice Kelsey 1961s Director, introduced the *Maḍayin* exhibition.



Families enjoy Mark di Suvero's outdoor sculpture *X-Delta* (1970) on a public art tour, summer 2022. Photo by Rob Strong.

October 19 | Gallery Talk: *Femme Is Fierce*
Alisa Swindell, Associate Curator of Photography, provided a curator's view of the exhibition.

October 20 | Fourth Annual Indigenous Peoples' Fashion Show
This annual celebration of Indigenous fashion, creativity, expression, and design was co-sponsored by Native Americans at Dartmouth, Hokupa'a, the Native American Program, and the Hood Museum of Art. The event was live streamed via the Hood Museum's Facebook page.

October 26 | Exhibition Tour:
Park Dae Sung: Ink Reimagined
Amelia Kahl, the Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, introduced the exhibition.

October 27 | Virtual Adult Workshop:
Expressive Writing
This virtual workshop fused explorations of works of art with fun and meaningful expressive writing exercises. Facilitated by Teaching Specialist Vivian Ladd and author Joni B. Cole, founder of the Writer's Center of White River Junction.



Community Day, winter 2023. Photo by Lars Blackmore.

October 29 | Hood Highlights Tour:
Staff-Led

November 3 | The Dr. Allen W. Root Contemporary Art Distinguished Lectureship: Artist Park Dae Sung
This endowed lectureship also served as the keynote address for the Korea Foundation Conference. Local and international dignitaries and other honored guests attended the facilitated discussion with contemporary Korean ink painter Park Dae Sung. Livestream services were made available. A catered reception followed with live music and remarks to celebrate the Root Lecture and the launch of the Korea Foundation Conference.

November 4 | Korea Foundation Conference Panels: “International Symposium on Korean Art”
Three panels explored Korean art movements from the 1980s to the present, Korean feminist art and work of Nam June Paik, Korean media art, and the history of Korean design. This

program concluded with a three-film screening followed by a dialogue with the films’ director.

November 9 | Virtual Conversations and Connections: Artist Nomusa Makhubu
The artist and Isadora Italia, campus engagement coordinator and curator of the exhibition *Embodied: Artist as Medium*, discussed Makhubu’s *Self Portrait Project (2007/2013)*, the truthfulness of images, and the power of performative photography.

November 11 | *A Space for Dialogue* Gallery Talk: “Nothing Gold Can Stay”
Amy Zaretsky ’23, Conroy Intern, planned her exhibition, *Nothing Gold Can Stay*, to explore the universal yet nuanced human experience of grief. The disparate works in this exhibition showcased the range of emotions undergone while grieving, from sadness and confusion to celebration and fondness. They also explored various types of grief, ranging from personal loss to collective trauma. Her talk was livestreamed on the museum’s Facebook page.

November 11 | Unfacilitated Experience: Rockapellas Performance
The Rockapellas performed in Kim Gallery with opening remarks by intern Caitlyn King, in connection with the exhibitions *Embodied* and *Femme Is Fierce*.

November 16 | Hood Highlights Tour:
Docent-Led

November 16 | Unfacilitated Experience:
Maker Drop-In

This drop-in experience for students during reading period focused on ink painting and the work of Park Dae Sung.

November 30 | Exhibition Tour:

Embodied: Artist as Medium

Campus Engagement Coordinator Isadora Italia gave an introductory tour of her exhibition.

December 2 | Exhibition Tour: *Maḍayin*
Henry Skerritt, Assistant Professor in the Department of Art and Associate Curator at the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, and Jami Powell, Curator of Indigenous Art, offered a guided experience of the exhibition.

December 2 | Celebrate the Season:

Upper Valley Business Alliance
The Hood Museum hosted a print-making activity using stamps made in other workshops with nature and winter themes. Cookies and cider were provided and *Maḍayin* tee shirts were given away to promote the closing of the exhibition.

December 4 | Exhibition Tour: *Maḍayin*
Henry Skerritt, Assistant Professor in the Department of Art and Associate Curator at the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, and Jami Powell, Curator of Indigenous Art, offered a guided experience of the exhibition.

January 11 | Hood Highlights Tour:
Staff-Led

January 13 | Unfacilitated Experience:
Maker Drop-In

This program was an art-making drop-in experience for the public.

January 20 | Conversations and Connections: Martin Luther King Jr. and the Dartmouth Legacy

Director John Stomberg and Matthew Delmont, Frank J. Guarini Associate Dean of International Studies and Interdisciplinary Programs and the Sherman Fairchild Distinguished Professor of History, unveiled John Wilson's bronze sculpture *Martin Luther King, Jr.* and discussed the legacy of MLK at Dartmouth College.

January 25 | *A Space for Dialogue* Gallery Talk: "Constructing the Ideal Soldier"
Who is the ideal soldier? This exhibition explored how artists have constructed the image of the perfect service member with an emphasis on the cultural contexts of Mexico and the United States in the first half of the twentieth century. During this period, artists helped to construct the soldier as a figure with a certain gender, sexual orientation, and patriotic outlook. This exhibition examined the various purposes for which artists have depicted the soldier figure, whether to reinforce patriarchal norms, instill patriotic pride, or recruit more fighters. The talk was livestreamed on the museum's Facebook page.

January 26 | HOP's Apple Hill String Quartet Panel Discussion and Performance

The winter concert featured a Hop commission by visual artist and composer Dana Lyn that was inspired by paintings at the Hood Museum by artist Rick Bartow of the Wiyot Tribe. Then, in a collaboration with the Hood Museum and the Magnuson Center and as part of Dartmouth's Arts Career Week, Lyn took part in a panel discussion on social entrepreneurship. The quartet also engaged with Dartmouth students through class visits.

January 26 | Adult Workshop: Maker Night: Ink Reimagined

This interactive maker workshop combined an introduction to Korean ink painting through the masterful brushwork of Park Dae Sung and experimentation with ink painting in the studio. Participants used inks derived from natural materials and learned methods for making inks at home.

February 8 | Exhibition Tour:

¡Printing the Revolution!

Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, and Beatriz Yanes Martinez, Mutual Learning Fellow, introduced the exhibition.

February 10 | Unfacilitated Experience: Maker Drop-In

February 16 | Winter Opening

This social occasion featured gallery

exploration and a pop-up exhibition in the Bernstein Center for Object Study, along with live music by the Grace Wallace Quartet and remarks in Lathrop Gallery by Director John Stomberg and Professor Sungrim Kim. The pop-up exhibition included objects selected by Curatorial Research Associate Alexandra Thomas to preview her upcoming exhibition, *Homecoming: Domesticity and Kinship in Global African Art*.

February 17 | Conversations and Connections: Darryl DeAngelo Terrell: Portraiture: Queer Black Joy
Artist Darryl DeAngelo Terrell and Associate Curator of Photography Alisa Swindell discussed the role of Black joy in Terrell's work in the fall 2022 exhibition *Femme Is Fierce*.

February 22–24 | Virtual Symposium: Terms of Art: Design, Description, and Discovery in Cataloging
The Hood Museum of Art and Dartmouth Research Computing organized a virtual symposium to bring together museums, libraries, and archives to discuss issues of access and ethical vocabularies in cultural heritage. The aim was to further the debate about how the language we use to describe collections impacts the communities that create and seek out art. Additionally, this symposium emphasized the role of technologists who specialize in user-centered design as critical to promoting equity in information systems. In combining subject-matter specialists and user-



Family engaging in art-making activity on Community Day in spring 2023.

centered design technologists, it aimed to bridge the communication gap between institutions and the publics they serve, allowing each to educate the other about how they describe collections. The virtual conference featured panels, workshops, and roundtables from different institutions around the world.

February 22 | Exhibition Tour:

Printing the Revolution!

Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, and Beatriz Yanes Martinez, Mutual Learning Fellow, introduced the exhibition.

February 24 | Facilitated Experience:
Taylor Community Group

February 25 | Hood Highlights Tour:
Docent-Led

March 7 | Facilitated Experience:
Zack's Place

March 8 | Unfacilitated Experience:
Maker Drop-In

March 10 | Storytime in the Galleries:
Park Dae Sung

An in-person program exploring the work of Park Dae Sung. Families listened to stories, looked at art together, and



Mimosas at the Museum, an event celebrating recent Dartmouth graduates and their families, spring 2023. Photo by Rob Strong.

engaged in hands-on activities inspired by the art on view. This event was designed for children ages 4–5 and their adult companions.

March 15 | Conversations and Connections: Park Dae Sung
Professor Sungrim Kim and Jinyoung A. Jin, director of cultural programs at the Charles B. Wang Center, Stony Brook University, discussed the exhibition *Park Dae Sung: Ink Reimagined*.

March 16 | Facilitated Experience:
Covenant Living of Keene

March 25 | Hood Highlights Tour:
Docent-Led

March 29 | Exhibition Tour:
Historical Imaginary

Associate Curator of American Art Michael Hartman led an introduction to the exhibition *Historical Imaginary*, which questions how artworks shaped, and continue to shape, our perception of the past.

April 12 | *A Space for Dialogue* Gallery Talk:
“Taking Up Space: Forming Body and Identity”

Milanne Berg '24, Homma Family Intern, discussed how the formation of identity in life is a continuous and fluid reshaping of the self. Through various contemporary American works, her exhibition explored the physical and

emotional relationships these artists have with their bodies, and the ways in which the public expression of identity shapes their experience. The talk was livestreamed and available on the Hood Museum's Facebook page.

April 15 | Exhibition Tour: *¡Printing the Revolution!* (en Español)

Mutual Learning Fellow Beatriz Yanes Martinez offered an introductory tour of the exhibition in Spanish for fluent audiences.

April 19 | Special Tour: Painting History with Michael Hartman and Jami Powell
Curator of Indigenous Art Jami Powell and Associate Curator of American Art Michael Hartman gave a focused public tour in which they explored how artists construct and critique history through two exhibitions: *Kent Monkman: The Great Mystery* and *Historical Imaginary*.

April 20 | Adult Workshop:
Expressive Writing

This in-person workshop fused explorations of works of art in the galleries with fun and meaningful expressive writing exercises.

April 22 | Hood Highlights Tour:
Docent-Led

April 27 | Panel Discussions: *¡Printing the Revolution!*

Artists Scherezade García and Sonia Romero were joined by *¡Printing the*

Revolution! co-curator Claudia E. Zapata in a panel discussion moderated by Mary Coffey, professor of art history at Dartmouth College. The panelists spoke to how Chicana artists have forged a remarkable history of printmaking and advanced innovative printmaking practices attuned to social justice.

April 29 | Community Day:
¡Printing the Revolution!

This free drop-in program for all ages was offered to celebrate Chicana activists and artists who are championing their causes while pushing the bounds of printmaking. Attendees were invited to make their own prints and posters and explore a variety of printmaking techniques. They were also encouraged to tour the exhibition, meet exhibiting artist Sonia Romero, and enter a free raffle to win printmaking tools and other surprise goodies.

May 10 | Conversations and Connections:
Valerie Hegarty

Contemporary artist Valerie Hegarty joined Associate Curator of American Art Michael Hartman to discuss Hegarty's *George Washington (On a Stick)*, on display in *Historical Imaginary* alongside Emanuel Leutze's *Incomplete Study for Washington Crossing the Delaware*. Their conversation explored this artwork, the exhibition, and Hegarty's broader artistic career.

May 13 | Hood Highlights Tour:
Docent-Led

May 18 | Manton Foundation Annual Orozco Lecture: “From Terra Nova to Aztlán: The Politics of Territory in Latinx Printmaking”

Tatiana Reinoza Ph.D., assistant professor of art history at the University of Notre Dame, explored artistic representations of territory by contemporary Latinx artists. In particular, she demonstrated how their use of printmaking counters current nativist and xenophobic discourses while also critiquing the medium’s historical complicity in the colonization of the Americas. She then considered how their work builds on José Clemente Orozco’s *The Epic of American Civilization* (1932–34), at once challenging white supremacy and Manifest Destiny, but also how this desire for racial belonging and the mourning for lost lands can reproduce forms of colonial thinking.

May 24 | Exhibition Tour:
¡Printing the Revolution!

June 1 | Unfacilitated Experience:
Maker Drop-In

June 3 | Exhibition Tour:
¡Printing the Revolution!

June 8 | *A Space for Dialogue* Gallery Talk:
“Social Surrealism and the Exploration of Identity”
Paulina Marinkovic Camacho ’23, Levinson Intern, discussed how the works of Mika Rottenberg and Luis

Gispert use a heightened sense of reality as a vehicle to explore class, gender, and identity. Surrealist at times, their photography and video installations are filled with exuberant iconography and a highly choreographed visual aesthetic. The talk was livestreamed and available on the Hood Museum’s Facebook page.

June 7 | Hood Highlights Tour:
Docent-Led

PROGRAMS FOR SCHOOLS AND FACILITATED COMMUNITY TOURS

Overall, the museum’s guided, self-guided, and virtual community tours, including K–12 school tours, were more robust than in recent years. To redress lower school-tour numbers coming out of COVID-19, staff developed a grassroots approach to rebuilding relationships with our area schools, one district at a time. We began with those districts closest to us, with whom we had a prior relationship, offering in-school presentations to area high schools for the first time in more than 25 years. This outreach worked! More often than not, within a week of a Hood Museum presentation, a school would request two or three tours. Combined, all of these school and community tours (excluding the multiple-visit programs) accounted for 4,087 individuals or 41 percent more than the 2021–22 year.

The multiple-visit elementary school programs, ArtStart and Images, have run



ArtStart class engaging in art making in the galleries. Photo by Rob Strong

continuously for decades, even predating the museum's opening in 1985. In 2022–23, all lessons were in-person for the first time since spring 2020. Six schools from Vermont and six schools from New Hampshire participated in Images and ArtStart. Both Images and ArtStart students enjoyed four ninety-minute lessons on campus, all of which included time in the galleries learning to think critically about works of art and time in the studio to make art in response.

We welcomed six new docents to the team last September. Between ten docent trainings for the incoming class

and 25 trainings for new and seasoned docents, the education team held 35 docent trainings in all, up from 16 the previous year. One training highlight for the docents, the education team, and the academic programming team was a morning with museum educators Keonna Hendrick and Marit Dewhurst, whose work dismantling racism in museum education is nationally recognized. This is part of an ongoing endeavor to develop more inclusive teaching practices, beginning with a closer look at the ways in which inadvertent racism can impact how we interact with people and objects in our galleries.

We held four teacher programs over the 2022–23 school year, including a fall teacher workshop for *Madayin*; a second fall workshop for *Park Dae Sung: Ink Reimagined*; one in late winter for *Printing the Revolution!*; and an Evening for Educators in spring to highlight the upcoming fall 2023 exhibitions.



Artstart students engaging in art making in the museum's Peter Smith Studio after a tour of the galleries. Photo by Rob Strong.



Images class discussing the *Maḍayin* exhibition in the fall of 2022. Photo by Rob Strong

Participants in the Multiple-Visit Programs

Barnet School | Grantham Village School | Hanover Street School | Lebanon Middle School | Newton Elementary School | Plainfield Elementary School | Richards Elementary School | Samuel Morey Elementary School | Sharon Elementary | Unity School | Waits River Valley School | Westshire Elementary School

Access Programs

Our partnership with the Aging Resource Center at Dartmouth Health (formerly known as the Dartmouth

Hitchcock Medical Center) continues to flourish. Once again, we partnered with Dartmouth Health to provide enriching virtual programs for those living with cognitive impairments through the *Perspectives* program, and we also offered facilitated virtual experiences for neurotypical elderly audiences through the *Learning to Look* program. The dates of these virtual programs are below. Additionally, we offered in-person and Zoom tours for area assisted-living facilities including Woodlands Assisted Living, Woodstock Terrace, and Sunapee Cove. Over the next year, we plan to reinstate in-person tours for the *Perspectives* program.

We also had the good fortune to work with developmentally disabled communities at Zack's Place and the Global Campuses Foundation.

***DHMC Aging Resource Center Programs:
(Virtual) Learning to Look***

July 26 | August 5 and 19 | September 2 and 16 | October 7 and 21 | November 4 and 18 | December 2 | January 6 | February 3 and 17 | March 4 | April 7 and 21 | May 5 | June 2 and 16

***DHMC Aging Resource Center Programs:
(Virtual) Perspectives***

September 27 | October 25 | November 22 | January 24 | February 28 | April 25 | June 27

Other Customized Community Tours

July 1 | Misa Tours International
July 13 | Teacher Group
July 18 | Family Reunion Tour
July 25 | Dance Theatre of Harlem
August 13 | Marlboro Musical Festival Group
September 15 | Environmental Professionals
September 22 | International Women's Club
September 30 | Family Weekend Tours

October 12 | Acworth Women's Club
October 27 | Academic Tech Directors Group
November 18 | Kimball Jenkins Organization
December 2 | New London Art Appreciation Group
December 7 | Princeton Art Museum Docent Association Group
January 25 | Longwood Gardens Executive Committee
February 1 | Heart of the Valley Mindfulness Center
February 3 | Multifaith Group
February 10 | University of Vermont: First-Time Art Education Students
March 16 | International Women's Club
March 17 | Vermont Center for Photography
May 19 | St. Gauden's Park Staff
June 15 | University of Vermont: Migrant Education
June 23 | Historic New England Board of Trustees
June 24 | Custom Tours

Special-Request Adult Tours

Private Tours: September 14 | October 19, 20, and 21 | November 3 and 30 | December 1 (two tours), 2, and 22 | January 5 | February 16 (two tours), 18, and 24 | March 2 and 24 | June 19

July 28 | Facilitated Experience:
Lanakila Camp Group

July 29 | Customized Engagement:
Wilmington, VT, Recreation Department

August 9 | Customized Engagement:
Hanover Parks and Recreation
Department

August 10 | Customized Engagement:
Hanover Parks and Recreation
Department

August 11 | Customized Engagement:
Homeschool Group

October 4 and 6 | Customized
Engagement: Kimball Union Academy

October 12
Facilitated Experience: Lebanon High
School–Spanish Class

October 14 | Facilitated Experience:
Danville High School

October 15 | Unfacilitated Experience:
Cambridge Weston School–Advanced
Spanish

October 19 | Facilitated Experience:
Kimball Union Academy–AP Art Class

October 20 | Customized Engagement:
Hanover High School

November 10 | Facilitated Experience:
Mascoma High School

November 14 | Unfacilitated Experience:
Montpelier High School

November 15 | Customized Engagement:
Cardigan Mountain School

November 15, 17, 18, and 22 | Facilitated
Experience: Hanover High School

November 17 | Customized Engagement:
Hanover Street School

November 22 | Facilitated Experience:
Hartford High School

December 1 | Unfacilitated Experience:
Cambridge Rindge and Latin School |
Facilitated Experience: Hartford Middle
School/High School/Tech Center |
Facilitated Experience: Richmond
Middle School

December 9 | Facilitated Experience:
Hanover High School

January 4 | Facilitated Experience:
Thetford Elementary

January 10 | Facilitated Experience:
Hartford Middle School

January 31 | Customized Engagement:
Barnet School

February 10 | Facilitated Experience:
Rutland High School | Facilitated
Experience: Woodstock Union High
School

February 11 | Facilitated Experience:
Dartmouth Outing Club

February 17 and 22 | Facilitated
Experience: Kimball Union Academy

February 28 | Facilitated Experience:
Hartford Memorial Middle School

February 28 | Facilitated Experience:
Kimball Union Academy

February 28 | Facilitated Experience:
Lyme School

March 1 | Facilitated Experience:
Hartford Memorial Middle School

March 2 | Facilitated Experience:
Hanover High School

March 3 | Facilitated Experience:
Hanover High School | Facilitated
Experience: Kimball Union Academy

March 8 | Unfacilitated Experience:
New Hampton School

March 10 | Facilitated Experience:
Dothan Brook School

March 15, 16, and 17 | Facilitated
Experience: Hanover High School

March 23 | Unfacilitated Experience:
Twin Valley High School

March 24 | Facilitated Experience:
Lebanon High School | Unfacilitated
Experience: New York City School
District Teachers | Facilitated Experience:
Regional Resource Center

March 30 | Facilitated Experience:
Lebanon High School

April 5 | Unfacilitated Experience:
Burr and Burton Academy

April 6 | Customized Engagement:
Kimball Union Academy Teachers

April 7 | Facilitated Experience:
Hartford Memorial Middle School

April 12 | Facilitated Experience:
Kimball Union Academy

April 13
Unfacilitated Experience:
Oxbow High School

April 18 | Facilitated Experience: John
Stark Regional High School

April 19 | Customized Engagement:
Kimball Union Academy Teachers

May 18 | Facilitated Experience:
Danville School

April 20 and 28 | Facilitated Experience:
Dothan Brook

May 23 | Facilitated Experience:
Coventry Village School

April 26 | Facilitated Experience:
Hanover High School

June 1 | Customized Engagement:
Homeschool Co-Op

May 10 | Facilitated Experience:
Hopkinton High School

June 2 | Facilitated Experience:
Mohawk Trail Regional School

May 11 | Facilitated Experience:
Claremont Middle School | Facilitated
Experience: Thetford Academy

June 9 | Facilitated Experience: Hartford
Career Technical Center | Facilitated
Experience: Windsor Middle School

May 12 | Facilitated Experience:
Marion Cross School

June 19 | Facilitated Experience:
Rivendell Academy

May 17 | Facilitated Experience:
Mt. Mansfield High School

June 20 | Customized Engagement:
The Childcare Center in Norwich



Park Dae Sung: Ink Reimagined installed in the second-floor galleries. Photo by Rob Strong.

3

EXHIBITIONS

Embracing multiple points of view in exploring art histories is a key part of the Hood Museum's Strategic Vision, 2022–26. The team at the museum determined that one way this could be achieved was by developing and highlighting Indigenous collections and global Indigeneity. Over the last year, two exhibitions that exemplify this goal were presented in the galleries.

Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala, on view September 3–December 4, 2022, presented over ninety iconic bark paintings throughout eight galleries at the Hood Museum. The gathering and curating of these works was the result

of a partnership between the Kluge–Ruhe Aboriginal Art Collection of the University of Virginia and Indigenous knowledge holders from Buku-Larrnggay Mulka Centre in northern Australia. The Hood Museum was excited to collaborate with the Kluge–Ruhe on hosting this large exhibition as its first US venue, which not only explored a globally significant art movement but also shared the many artistic perspectives of the Yolŋu—the artists and creators themselves. Traditionally, Western museums have tended to present Indigenous art from a Western perspective, whereas this exhibition allowed native voices to lead the process.

The Hood Museum was delighted to open the show here in Hanover with a delegation from the artist communities of Australia as well.

Similarly, the Hood Museum brought multiple (and new) voices to our campus and community when we partnered with Korea's Gana Art Foundation and Dartmouth Associate Professor of Art History Sunghim Kim to exhibit *Park Dae Sung: Ink Reimagined*. On view September 24, 2002–May 20, 2023, *Ink Reimagined* focused on Korean ink painter Park Dae Sung's dramatic large-scale landscape paintings and long scrolls. Filling three galleries with black-and-white and color works brought audiences up close to Park Dae Sung's emotive and energetic brushstrokes and focus on contemporary subjects. Visitors enjoyed walking into Lathrop Gallery and being overcome by the sheer scale of its several enormous landscapes. The artist was able to join the community for gallery talks, and the Hood Museum partnered with AVA Art Gallery for a live demonstration of the artist's practice. Access to global themes and voices were abundant through both Park Dae Sung's art and the research of Professor Kim and other scholars, who contributed to an exhibition catalogue that accompanied the show.

Diversifying the Hood Museum's art historical perspectives through Indigenous and global exhibitions, however, is just one of the goals defined in the strategic plan. Another is to create

more opportunities to engage with media experiences, and museum staff were able to achieve this goal through a couple of exhibition installations this past year, thanks largely to the patience and dedication of Hood Museum Board of Advisors Mutual Learning Fellow Nichelle Gaumont. The desire for an enhanced media and digital presence to prompt fresh conversations in the galleries aligned perfectly with the Mutual Learning Fellowship's goal for the fellows to develop literacy in the digital tools used by the museum. Along these lines, Nichelle worked closely with Associate Curator of Photography Alisa Swindell to install the video work *Ga Bose Gangwe*, created by the South African artist Mohau Modisakeng. This was the museum's first attempt at utilizing the prominent north-facing vitrine window to show a digital work of art to viewers on the plaza below. Swindell noted that the Black male dancers in *Ga Bose Gangwe* are a metaphor for the weight of colonialism on post-apartheid South Africa. Bringing this topic to the campus and community via a digital experience that could only be viewed from outside the museum at dusk and with no audio feels far less traditional than typical display methods. In addition, this installation engaged an iconic architectural element of the 2019 renovation in a new way. Viewers could view this video February 18–July 1, 2023.

New methods of engagement with exhibition content were also present in

the winter/spring exhibition *Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now*, which was on view in seven galleries February 4–June 17, 2023. Organized by the Smithsonian American Art Museum, this exhibition focused on Chicano activism through various printmaking practices depicting a range of sociopolitical topics such as civil rights, labor, anti-war protests, feminism, and LGBTQ+ rights. It also included several digital installations—artist Michael Menchaca, for example, surrounded several of his prints on the wall with a projected moving geometric pattern with background noise. This was also the first time the museum provided an interactive digital kiosk with which visitors could access additional content. The digital components were developed by the Smithsonian, but it was the Hood Museum’s responsibility to fabricate the kiosks and digital backend of this content. Again, Gaumont took the lead on researching, testing, and installing this media, in collaboration with Associate Curator of American Art Michael Hartman, Mutual Learning Fellow Beatriz Yanes Martinez, and Museum Preparators Matt Oates and Lauri Kobar.

These are only a handful of examples of the ways in which the Hood Museum staff is working towards their goal of incorporating more voices from national and international communities and curating with collaborators inside and outside Dartmouth. Through these

opportunities, the museum can share a greater breadth of topics and engage with Dartmouth students and the local population in deeper and more unique ways.

SPECIAL EXHIBITIONS

In thinking about how the Hood Museum explores multiple points of view when presenting on various areas and themes of art history (ies), Virginia Rice Kelsey 1961s Director John Stomberg loosely themed this year’s exhibitions around “Art and the Construction of History.” As he wrote, “Art has shaped our understanding of history . . . [and] by looking at artworks as visual systems of knowledge sharing, our curators aim to suggest richer, more nuanced understandings of the complicated worlds in which our predecessors lived and in which we continue to exist today.”

Jonathan Little Cohen Associate Curator of American Art Michael Hartman, did just that while exploring how artists have depicted and created works relating to American history—literally constructing ideas about it—in his exhibition *Historical Imaginary*. Fittingly, this was the first exhibition viewers experienced when entering the museum in Kaish Gallery; it was on view December 17, 2022–November 11, 2023. Audiences then engaged with the year’s theme in exhibitions such as *Recording War: Images of Violence, 1500–1900*, which



Kent Monkman: *The Great Mystery*, on view April 8–December 16, 2023. Photo by Rob Strong.

shared the representations of trauma and suffering that have been recorded in prints, paintings, and sculpture. Curated by Andrew W. Mellon Associate Curator of Academic Programming Elizabeth Mattison, this exhibition highlighted how artists contribute to the history of art and the art of history by documenting the world around them. It was on view May 20–December 9, 2023, in the Albright Gallery.

When thinking about identity within the context of art history, Cree artist Kent Monkman introduced visitors to a new body of work in *The Great Mystery*, which was on view in Lathrop Gallery April 8–December 16, 2023. Curated

by Associate Director of Curatorial Affairs and Curator of Indigenous Art Jami Powell, this exhibition connects Monkman’s early interest in abstract expressionism with personal identity by, among other things, literally placing himself via an alter ego within a Mark Rothko painting that is in the Hood Museum’s collection. His portraits, paired with abstract expressionist works in the collection, tease out notions of indigeneity, gender, race, and history.

**EXHIBITIONS ON VIEW, JULY 1, 2022–
JUNE 30, 2023**

Drawing Lines

July 17, 2021, to September 4, 2022
Dorothy and Churchill Lathrop Gallery
Jessica Hong, former Associate Curator
of Global Contemporary Art

What do you think about when you hear the phrase *draw lines*? A line can separate but also connect; it can create divisions and boundaries but also generate space. For artists, the line has been a critical apparatus for exploration. Through weaving, painting, sketching, cutting, collaging, or layering—whether their lines stretch in two dimensions or extend into our space—the artists in *Drawing Lines* activate the line as a generative form with expansive potential. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Philip Fowler 1927 Memorial Fund.*

Thornton Dial: The Tiger Cat

September 11, 2021–July 16, 2022
John Stomberg, Virginia Rice Kelsey
1961s Director

In 2021, the Hood Museum of Art acquired ten artworks from the Souls Grown Deep Foundation, including the three by Thornton Dial that formed *Thornton Dial: The Tiger Cat*. This exhibition celebrated this acquisition, asking us to look closely at Dial’s work and consider the ways in which it broadens our



Drawing Lines installed in Lathrop Gallery. Photo by Rob Strong.



Thornton Dial: The Tiger Cat installed in the Northeast Gallery. Photo by Rob Strong.

understanding of American art. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Cissy Patterson Fund and the William B. Jaffe Memorial Fund.*

This Land: American Engagement with the Natural World

January 5–July 23, 2022
Sack and Rush Galleries
Barbara MacAdam, former Curator of American Art
Jami Powell, Curator of Indigenous Art
Thomas Price, former Curatorial Assistant



This Land: American Engagement with the Natural World installed in Sack and Rush Galleries.
Photo by Rob Strong.

Morgan E. Freeman, former DAMLI
Native American Art Fellow
Michael Hartman, Jonathan Little Cohen
Associate Curator of American Art

This Land: American Engagement with the Natural World explored artistic responses to the natural world by diverse American artists working from the early 19th century to the present. It was the first major installation of the museum's historic American collection to be organized thematically, rather than chronologically. More significantly, it featured 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. This collaboratively curated exhibition of approximately 160 works filled four galleries as it compelled 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 historically 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 the natural environment? *Organized by the Hood Museum of Art, Dartmouth, and generously supported by a gift from Claire Foerster and Daniel Bernstein, Class of 1987, and the Terra Foundation for American Art.*

***Unbroken: Native American Ceramics,
Sculpture, and Design***

January 22, 2022, through April 30, 2023

Ivan Albright Gallery

Dillen Peace '19 (Diné) and Sháńdíń Brown '20 (Diné),

Diversifying Art Museum Leadership Initiative (DAMLI)
Native American Art Interns

This exhibition drew from the Hood Museum's permanent collections to create dialogue between historical, modern, and contemporary works made by Indigenous North American artists. Curated by DAMLI interns Dillen Peace '19 (Diné) and Sháńdíń Brown '20 (Diné), it explored themes of continuity, innovation, and Indigenous knowledges across time and called attention to the stylistic decisions made by artists

and makers working across multiple mediums. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by Hugh J. Freund, Class of 1967.*

In the Moment: Recent Work by Louise Hamlin

February 12–September 3, 2022

Jaffe and Hall Galleries

Amelia Kahl, Barbara C. and Harvey P.

Hood 1918 Curator of Academic

Programming

This exhibition celebrated the work of Louise Hamlin, the former George Frederick Jewett Professor of Studio Art and area head of printmaking at Dartmouth. Inspiration can be found in many places. For Louise, inspiration is not found in the grandiose but rather in the subtle, familiar, and overlooked



Unbroken: Native American Ceramics, Sculpture, and Design installed in Albright Gallery. Photo by Rob Strong.



In the Moment: Recent Work by Louise Hamlin installed in Jaffe and Hall Galleries. Photo by Rob Strong.

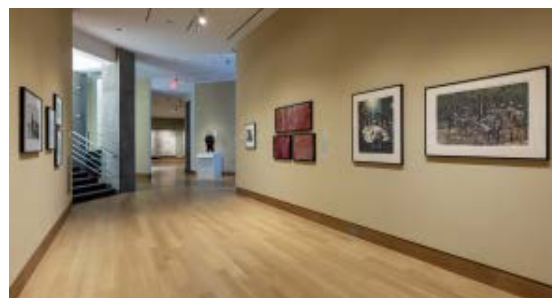
corners of our everyday world. In each scene, whether a fog-filled landscape or bundle of garlic scapes from the farmstand, Hamlin explores light and form, creating images that suggest paint (or ink) and color as her driving force. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Eleanor Smith Fund and the Ray Winfield Smith 1918 Memorial Fund.*

Bolas de Fuego

May 28 through September 25, 2022
 Class of 1967 Gallery
 Jorge E. Cuéllar, Assistant Professor,
 Latin American, Latino, and Caribbean
 Studies, Dartmouth

This exhibition drew from the Hood Museum's collection to tell stories of communities from the following countries: Belize, El Salvador, Guatemala, Nicaragua, and Panama. Focused on the conflict-laden 20th

and 21st centuries, it examined turning points in the region's political and social history while attending to the themes of race, ethnicity, and migration. This exhibition was curated in conjunction with LACS 8: Politics and Culture in Transnational Central America and LACS 50.17: Land, Belonging, and Social Change in Latin America. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Harrington Gallery Fund.*



Bolas de Fuego: Culture and Conflict in Central America installed in the Class of 1967 Gallery. Photo by Rob Strong.

Gunybi Ganambarr's Buyku

June 18–December 4, 2022

Hood Museum vitrine window

Commissioned by the Hood Museum of Art to complement the fall exhibition *Maḍayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, this diptych was created by Yolŋu artist Gunybi Ganambarr. Ganambarr used a Dremel tool to etch the complex design onto aluminum panels; it depicts a sacred expanse of water near the artist's home in Gängän. While the rule within the community is “to depict the land, you must use the land” (that is, bark and natural pigments), Ganambarr received permission from Yolŋu elders to use construction materials and other debris dumped along roadsides and elsewhere in Yirrkala. Ganambarr has since expanded this body of work, substituting aluminum panels for organic materials and thereby transforming the centuries-old practice of Yolŋu bark painting, both materially and conceptually, to incorporate a crucial dialogue on Aboriginal land rights and the construction and mining industries' impact on the Yolŋu.

Gunybi Ganambarr, *Buyku*, 1973, etched aluminum composite panel. Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2021.26ab.



Gunybi Ganambarr's *Buyku* installed in the Hood Museum's vitrine window. Photo by Rob Strong.



Maḍayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala installed in Kaish, Harteveldt, Cheatham, Northeast, Citrin, and Engles Galleries. Photo by Rob Strong.

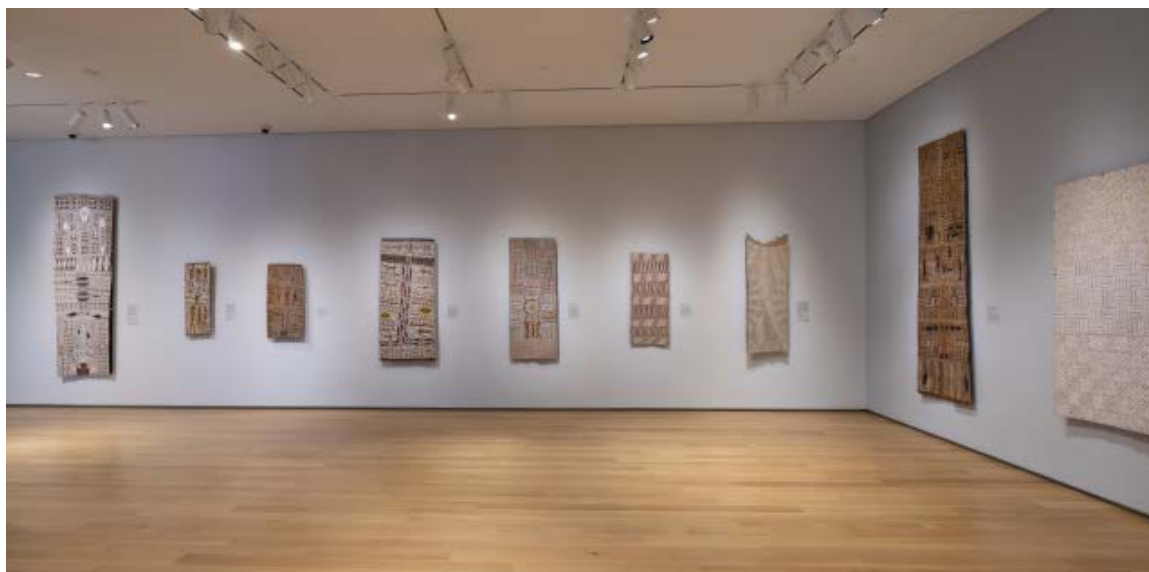
Maḍayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala

September 3–December 4, 2022

Kaish, Harteveldt, Cheatham, Northeast, Citrin, and Engles Galleries

Mr. W. Wanambi, Djambawa Marawili AM, Wäka Munungurr, Yinimala Gumana, Henry Skerritt, Kade McDonald

Maḍayin was the result of a seven-year collaboration between the Kluge–Ruhe Aboriginal Art Collection of the University of Virginia and Indigenous



Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala installed in Kaish, Harteveldt, Cheatham, Northeast, Citrin, and Engles Galleries. Photo by Rob Strong.

knowledge holders from the Buku-Larrŋgay Mulka Centre in northern Australia. It chronicles the rise of a globally significant art movement as told from the perspective of the Yolŋu. *Madayin* presents more than ninety iconic paintings on eucalyptus bark, inviting audiences across the United States to discover this inspiring story of the sacred, the beautiful, and the power of art. *Organized by the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia. The exhibition's presentation at the Hood Museum of Art, Dartmouth, was generously supported by the Charles Gilman Family Endowment, the Owen and Wagner Collection of Aboriginal Australian Art Endowment Fund, and the Jack and Dorothy Byrne Foundation.*

Park Dae Sung: Ink Reimagined

September 24, 2022, through May 20, 2023

Dorothy and Churchill Lathrop Gallery
 Sunglim Kim, Associate Professor of Art History

Ink Reimagined was a groundbreaking solo exhibition of contemporary Korean ink painter Park Dae Sung's works. Park,



Park Dae Sung: Ink Reimagined installed in Lathrop, Jaffe, and Hall Galleries. Photo by Rob Strong.

who lost an arm during the tumultuous pre-Korean War period, is a self-taught artist who saw nature as his teacher and thus traveled widely, finding inspiration in China, Taiwan, New York City, and the mountains of North Korea. Featuring paintings of enormous scale and refined technique, Park's ongoing contemplation of ancient landscapes and objects asks the viewer to rethink modernity via tradition and gain a fresh appreciation for the diversity of styles—from dramatic to meditative to bursting with movement—possible through ink and brush. *Organized by the Hood Museum of Art, Dartmouth. The organizers are grateful for the special support of the Gana Foundation for Arts and Culture, as well as the generous support of the Korea Foundation and the Jack and Dorothy Byrne Foundation.*

Laura Maes, Spikes

October 2022–ongoing
Courtyard vestibule

Laura Maes's *Spikes* makes audible the sun's energy as it changes over time. As solar panels attached to the exterior of the building gather energy, they complete the more than 100 handmade circuits mounted on the ceiling. The clicking sound of each circuit varies and LEDs light up in conjunction with the clicks.

Purchased through the Claire and Richard P. Morse 1953 Fund and the William S. Rubin Fund; 2018.18



Spikes on view in the Hood Museum of Art's south-stair entrance. Photo by Rob Strong.

Femme Is Fierce

October 1–December 17, 2022
Class of 1967 Gallery
Alisa J. Swindell, Associate Curator of Photography

This exhibition celebrated various ways that femme performance is depicted in photography. The subjects of these photos embrace femme as an aspect of their self-representation across genders, queer orientations, races, ethnicities, and time. *Femme Is Fierce* included photography by Laura Aguilar, Andy Warhol, Darryl DeAngelo Terrell, and others. Its joyous approach affirms that femme is not a display of fragility but a performance of a person's right to use



Femme Is Fierce installed in the Class of 1967 Gallery. Photo by Rob Strong.

gender signifiers deemed feminine to their own ends, and to radically state that strength is not only found in the masculine. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Marie-Louise and Samuel R. Rosenthal Fund.*

Embodied: Art as Medium

October 1 through December 18, 2022
Isadora Italia, former Campus Engagement Manager

By dressing, posing, and digitally manipulating their bodies in specific ways, the artists in this exhibition comment on issues ranging from objectification and societal expectations to racial violence and the ethnographic gaze. Each work poses its own set of questions, intersections, and possibilities: How can the body be used as a tool and vessel for ideas? How can gender, race, artistic process, and technology converge to generate new meanings? *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the*



Embodied: Artist as Medium installed in the museum's first-floor corridor. Photo by Rob Strong.

George O. Southwick 1957 Memorial Fund and the Bernard R. Siskind Fund.

Historical Imaginary

December 17, 2022, through
November 11, 2023

Kaish Gallery

Michael Hartman, Jonathan Little Cohen
Associate Curator of American Art

Historical Imaginary pairs an unfinished study for Emanuel Leutze's *Washington Crossing the Delaware* with historical and contemporary artworks from the Hood Museum's collection to explore how artists—literally—constructed ideas about US history. This exhibition questions how artworks shaped, and continue to shape, our perception of the past, in the hopes that we can build upon our shared, complex, and sometimes violent history to imagine and create a more equitable future. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by William B. Jaffe Memorial Fund.*



Historical Imaginary installed in Kaish Gallery. Photo by Rob Strong.

Margaret Bourke-White, World War II, and Life Magazine

December 22, 2022, through
June 24, 2023

First-floor gallery corridor

John Stomberg, Virginia Rice Kelsey
1961s Director

Margaret Bourke-White (American, 1904–1971) was one of the first photographers that *Life* magazine sent to Europe to cover World War II. The images she sent back filled endless pages of the magazine, Americans were riveted, and sales skyrocketed. This exhibition was drawn entirely from a unique portfolio of her photographs created near the end of the war. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Marie-Louise and Samuel R. Rosenthal Fund.*



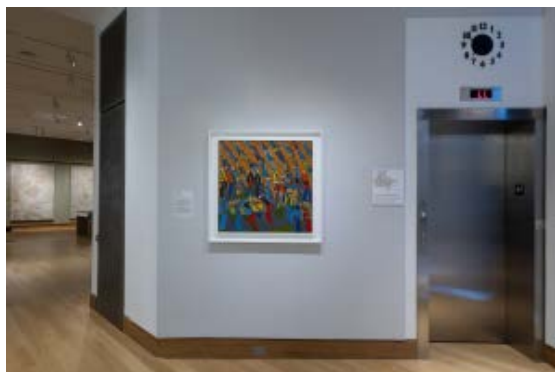
Margaret Bourke-White's photographs installed in the museum's first-floor corridor. Photo by Rob Strong.

Installation view of Sunshine II by Winfred Rembert

January 2023–ongoing
First-floor galleries

Having worked in cotton fields himself, Winfred Rembert drew upon personal experiences for this work. The curving furrows and figures with outstretched arms create a rhythmic composition. Incised marks reveal the tactile surface of the leather; note the hearts carved into the green field. Though the artist depicts the grueling labor of picking cotton, a legacy of slavery, this is a scene suffused with life and energy.

Rembert was a self-taught African American artist raised in Cuthbert, Georgia. He grew up in the rural Jim Crow South and was laboring in cotton fields by the age of six. Arrested in 1965 for auto theft, Rembert served eight years in prison. It was during his incarceration that he learned leathercraft. Following his release, Rembert used this skill to tell his life



Sunshine by Winfred Rembert on view in the first-floor galleries. Photo by Rob Strong.

story in images as well as in his Pulitzer Prize-winning book *Chasing Me to My Grave*.

Purchased through the Evelyn A. and William B. Jaffe 2015 Fund; 2021.29

Works on Paper, Studies in Contrast

January 14–April 9, 2023

Class of 1967 Gallery

Professors Joy Kenseth and Katie Hornstein

Artists rarely, if ever, remain neutral toward the subjects or themes of their works. They express points of view, opinions, or ideas about the human body, social interactions and hierarchies, politics, faith, the natural world, and even art itself. The works of art in this exhibition, arranged in pairs, offered contrasting perspectives from artists on a variety of themes: men and women, the family, war and human suffering, the built environment, and subjects drawn from poetry and real life. Each pair was



Works on Paper, Studies in Contrast installed in the Class of 1967 Gallery. Photo by Rob Strong.

accompanied by a single question that served as a starting point. The curators wished to provoke further reflection about the artists' individual approaches to their subjects: from what points of view (literal, emotional, intellectual) does the artist look at their subjects? In what ways do artists communicate their points of view? This exhibition was curated in conjunction with Art History 2, Introduction to the History of Art II. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Harrington Gallery Fund.*

¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now

February 4–June 17, 2023

Harteveldt, Cheatham, Northeast, Citrin, Engles, Sack, and Rush Galleries

Claudia E. Zapata, SAAM Curatorial Assistant, and E. Carmen Ramos, SAAM Curator

In the 1960s, activist Chicano artists forged a remarkable history of

printmaking that remains vital today. Many artists came of age during the civil rights, labor, anti-war, feminist, and LGBTQ+ movements and channeled the period's social activism into assertive aesthetic statements that announced a new political and cultural consciousness among people of Mexican descent in the United States. *¡Printing the Revolution!* explored the rise of Chicano graphics within these early social movements and the ways in which Chicano artists

since then have advanced innovative printmaking practices attuned to social justice.

More than reflecting the need for social change, the works in this exhibition projected and revised notions of Chicano identity, spurred political activism, and schooled viewers in new understandings of U.S. and international history. By employing diverse visual and artistic modes from satire to portraiture, appropriation, conceptualism, and



¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now installed in Hartevelt, Cheatham, Northeast, Citrin, Engles, Sack, and Rush Galleries. Photo by Rob Strong.

politicized pop, the artists in this exhibition build an enduring and inventive graphic tradition that has yet to be fully integrated into the history of U.S. printmaking.

This exhibition was the first to unite historic civil rights–era prints alongside works by contemporary printmakers, including several that embraced expanded graphics that exist beyond the paper substrate. While the dominant mode of printmaking among Chicana artists remains screenprinting, this exhibition featured works in a wide range of techniques and presentation strategies, from installation art to public interventions, augmented reality, and shareable graphics that circulate in the digital realm. The exhibition was also the first to consider how Chicana mentors, print centers, and networks nurtured other artists, including several who drew inspiration from the example of Chicana printmaking.

Organized by the Smithsonian American Art Museum with generous support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center, Michael Abrams and Sandra Stewart, The Honorable Aida Alvarez, Joanne and Richard Brodie Exhibitions Endowment, James F. Dicke Family Endowment, Sheila Duignan and Mike Wilkins, Ford Foundation, Dorothy Tapper Goldman, HP, William R. Kenan Jr. Endowment Fund, Robert and Arlene Kogod Family Foundation, Lannan Foundation, and Henry R. Muñoz, III and Kyle Ferrari-Muñoz. Its presentation at the Hood Museum of Art, Dartmouth, was made possible by the Orozco Fund.



Ga Bose Gangwe on view in the vitrine window. Photo by Rob Strong.

Mohau Modisakeng's Video Ga Bose Gangwe
February 9–July 1, 2023

Vitrine Gallery

Alisa Swindell, Associate Curator of
Photography

After dark, people passing the Hood Museum were able to experience a graceful expression of resilience and determination on display in the vitrine window above the north entrance. The title of the video comes from a Setswana (a Bantu language spoken in Southern Africa) proverb, *phiri o rile ga bo se gangwe*, that translates to “better luck next time” or “do again” or “try again.” Using the movements of a group of Black male dancers as metaphor, Modisakeng reflects on how the specter of colonialism weighs down the aspirations of post-apartheid South Africa and other post-colonial countries.

Purchased through the Sondra and Charles Gilman Jr. Foundation Fund; 2022.41a.



Kent Monkman: The Great Mystery installed in Lathrop Gallery. Photo by Rob Strong.

Kent Monkman: The Great Mystery

April 8–December 16, 2023

Lathrop Gallery

Jami Powell, Associate Director of Curatorial Affairs and Curator of Indigenous Art

Featuring a new body of paintings by Cree artist Kent Monkman—including two commissioned works for the Hood Museum of Art’s permanent collections—*The Great Mystery* serves as both an introduction to and a revisitation of Monkman’s early interest in abstract expressionism. Drawing on the museum’s existing collection of modernist abstraction, Monkman’s paintings create pathways for multiple and shared understandings across cultural divides and are unlike anything we have seen from him before. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Katharine T. and Merrill G. Beede 1929 Fund.*



Pigment of Imagination on view in Class of 1967 Gallery. Photo by Rob Strong.

Pigment of Imagination

April 15–August 5, 2023

Class of 1967 Gallery

Nathaniel Dominy, Charles Hansen
Professor of Anthropology,
Dartmouth

Ochre is a family of mineral pigments made from iron oxides and hydroxides, commonly known as rust. Humans have collected ochre for at least 500,000 years, and it underpins the earliest evidence of symbolic culture, and later, figurative art, in the archaeological record. *Pigment of Imagination* explored the dual identity of ochre—it is both mineral and pigment—and the ways individuals and communities have used it to express complex relationships with the environment. To paint with ochre is to paint with the earth itself; it is a means of embodiment, of putting the land beneath one’s feet and into the storyscapes of cultural knowledge. The works exhibited here—from Africa, Australia, Oceania, and North and South America—reflect the global distribution

of ochre and its universal appeal as both material and metaphor. To view these works is to visit the landscape of their creation, to bear witness to place as much as meaning. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Harrington Gallery Fund.*

Recording War: Images of Violence, 1500–1900
May 20–December 9, 2023
Albright Gallery
Elizabeth Rice Mattison, Andrew W. Mellon Associate Curator of Academic Programming

While many images of battle celebrate glorious victories or acts of bravery,

other representations record instances of trauma and suffering. This exhibition brings together depictions of conflict that focus attention on the human effects of war, especially on civilians. Featuring selections from Francisco de Goya's famous series, *Disasters of War*, in the context of prints and drawings made by European artists between 1500 and 1900, this exhibition examines how such images present critical historical evidence of the human experiences of violence. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.*



Recording War: Images of Violence, 1500–1900 installed in Albright Gallery. Photo by Rob Strong.

The Painter's Hand: U.S. Abstraction since 1950

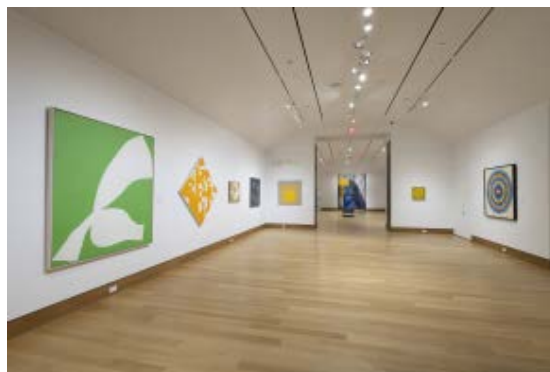
June 3–December 16, 2023

Jaffe and Hall Galleries

John Stomberg, Virginia Rice Kelsey

1961s Director

For abstract painters such as Louise Fishman and Robert Motherwell, the action of creating a brushstroke itself has a singular importance, reinforcing their individuality. Often referred to as “gestural,” these works track the movements of the artists’ hand, arms, and even bodies in the creation of imagery that favors invisible concerns such as emotion, spirituality, and the metaphysics of existence. At the same time, there have been artists who seek to downplay or eliminate all traces of their own gestures—Ellsworth Kelly and Deborah Remington—while others utilize techniques that involve pouring, dripping, or splashing pigment onto their canvases—notably Helen Frankenthaler and Pat Steir. Taken together, these Hood Museum collection favorites suggest the continued vitality of painting and abstraction. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Evelyn A. J. Hall Fund.*



The Painter's Hand: U.S. Abstraction since 1950 installed in Hall Gallery. Photo by Rob Strong.

PERMANENT COLLECTION REINSTALLATIONS

The ways in which a museum collection is created, expanded, and curated make for a unique story—one that continues to develop over time. The museum’s inaugural associate curator of photography, Alisa Swindell, contributed significantly to the collection’s history this past year through new photography acquisitions, several of which were included in her exhibition *Femme Is Fierce: Femme Queer Gender Performance in Photography*. Celebrating self-representation across genders, queer orientations, races, ethnicities, and time, *Femme Is Fierce* carved out space in the art historical canon; as Swindell notes, “femme is not a display of fragility, but a performance of a person’s right to use gender signifiers deemed feminine to their own ends.” This exhibition included photography by Laura Aguilar, Andy Warhol, and Darryl DeAngelo Terrell, among others, and was on view

in the Class of 1967 Gallery October 1–December 17, 2022.

The permanent collection exhibition *The Painter's Hand: U.S. Abstraction since 1950* focused specifically on one era in art history and included works by Ellsworth Kelly, Robert Motherwell, Louise Fishman, and Helen Frankenthaler. Spanning the Jaffe and Hall Galleries, large abstract works highlighted the various ways in which abstract painters have chosen to apply paint to the canvas. Curated by Virginia Rice Kelsey 1961s Director John Stomberg, this exhibition was on view June 10–December 16, 2023.

A SPACE FOR DIALOGUE

Highlighting student curatorial and educational work is a key part of the Hood Museum's mission, and nowhere is this more apparent than in *A Space for Dialogue: Fresh Perspectives on the Permanent Collection from Dartmouth's Students*. This series of single-gallery exhibitions curated by Dartmouth students from the museum's collection has been ongoing since 2002. The project forms a crucial aspect of the Hood Museum internship program, offering students valuable, hands-on curatorial experience and the opportunity to work closely with staff across departments. The students choose a wide range of themes, subjects, time periods, and materials for their exhibitions, showcasing the breadth and depth of both the museum's collections

and Dartmouth student scholarship. Interns identify and research a topic, select objects, lay out an exhibition, write label text and a brochure, and oversee the installation. The project culminates in a public talk.

This year was no different in its formidable range of curated exhibitions and included many works going on view for the first time.

A Space for Dialogue was founded with support from the Class of 1948 and made possible with generous endowments from the Class of 1967, Bonnie and Richard Reiss Jr. '66, and Pamela J. Joyner '79.

***Coloring the Western Canon, A Space for Dialogue* 107**

June 25 through August 21, 2022

Alvin P. Gutman Gallery

Chloe Jung '23, Class of 1954 Intern

Color holds many negative associations as something that has been constructed in opposition to whiteness. Whereas whiteness tends to symbolize purity, beauty, and refinement, color often represents the dirty, exotic, and primitive. *Coloring the Western Canon* examined how our relationship to color has largely been shaped by Eurocentric concepts of art. By navigating the various ways nonwhite artists use color to explore their cultural identities, this exhibition challenged the boundaries of our whitewashed Western canon and asked viewers to reconsider how they think about color.

***Journeys Beyond: Faces and Forms of Pilgrimage, A Space for Dialogue* 108**

August 27 through October 22, 2022

Alvin P. Gutman Gallery

Emily Charland '19, Erbe Intern

Examining pilgrimage through a cross-cultural lens, this exhibition explored pilgrimage from both religious and secular traditions, with specific interest in the multitude of influences on and impacts of acts of transformative movement.



Coloring the Western Canon installed in Gutman Gallery. Photo by Rob Strong.

***Nothing Gold Can Stay, A Space for Dialogue* 109**

October 29 through December 21, 2022

Alvin P. Gutman Gallery

Amy Zaretsky '23, Conroy Intern

Nothing Gold Can Stay explored the universal yet nuanced human experience of grief. The disparate works in this exhibition showcased the range of emotions undergone while grieving, from sadness and confusion to celebration and fondness. They also explored various types of grief, ranging from personal loss to collective trauma. The exhibition underscored how differently we grieve while emphasizing the various ways loss connects us all.



Journeys Beyond: Faces and Forms of Pilgrimage on view in Gutman Gallery. Photo by Rob Strong.

***Constructing the Ideal Soldier, A Space for Dialogue* 110**

January 7 through February 25, 2023

Alvin P. Gutman Gallery

Nathan Savo '24, Class of 1954 Intern



Nothing Gold Can Stay on view in Gutman Gallery. Photo by Rob Strong.



Constructing the Ideal Soldier on view in Gutman Gallery. Photo by Rob Strong.

Who is the ideal soldier? This exhibition explored how artists have constructed the image of the perfect service member, with an emphasis on Mexico and the United States in the first half of the 20th century. During this period, artists manufactured the soldier figure with a certain gender, sexual orientation, and patriotic outlook. Ultimately, this exhibition invited visitors to consider how our societal conception of the ideal soldier has, or has not, changed over the past one hundred years.

Taking Up Space: Forming Body and Identity, A Space for Dialogue 111

March 4 through April 15, 2023

Alvin P. Gutman Gallery

Milanne Berg '24, Homma Family Intern

The formation of identity is a continuous and fluid reshaping of the self. Through the works of various contemporary American artists, *Taking Up Space* explored the physical and emotional relationships



Taking Up Space: Forming Body and Identity on view in Gutman Gallery. Photo by Rob Strong.

these individuals have with their bodies, and the ways in which public expression of identity shapes lived experience.

Social Surrealism and the Exploration of Identity, A Space for Dialogue 112

April 22 through June 24, 2023

Alvin P. Gutman Gallery

Paulina Marinkovic Camacho '23,
Levinson Intern

The works of Mika Rottenberg and Luis Gispert use a heightened sense of reality to explore ideas of class, gender, and identity. Surrealist at times, their photography and video installations are both filled with exuberant iconography and highly choreographed—every element is carefully orchestrated, from the extravagant outfits to the upscale mise-en-scène and the subjects' aggressive and theatrical gestures. Their works draw from Social Surrealism, a movement that borrows from European surrealist techniques of the 1920s and

1930s to provide social commentary and criticism. The Surrealist art movement of the early 20th century challenged the status quo and explored new understandings of the unconscious. The rise of revolutionary thinking and liberation of the mind and artistic expression also turned to social and political activism. Rottenberg and Gispert explore similar ideas through the lens of the Latinx experience of contemporary capitalism.



Social Surrealism and the Exploration of Identity installed in Gutman Gallery. Photo by Rob Strong.



Museum preparator Emory Marshall dusts Juan Muñoz's *Hombre Colgado Pie (Figure Hanging from One Foot)* in the Hood Museum of Art's Russo Atrium. Photo by Lauren Silverson.

4 COLLECTIONS

See the appendix starting on page 120 for a comprehensive listing of collections activity in 2022–23, including acquisitions, deaccessioned objects, repatriation, objects conserved, and loans.

In the Hood Museum's 2022–26 strategic plan, two of our stated goals are to reimagine the collection's influence and potential, and to enable greater access

to the Hood Museum’s resources. This chapter highlights some of the ways in which the collections team served these objectives in 2022–23. In this year, the core collections group—consisting of Registrar Lauren Silverson, Associate Registrar Cynthia Gilliland, Assistant Registrar for Exhibitions Kristie Couser, and Associate Curator of Collections Ashley Offill—was also brought under the umbrella of the Hood Museum’s new deputy director, Alex Bortolot. Alongside the Exhibitions, Digital Platforms, Media, and Archives, Communications, and Building Operations and Security Departments, the Collections Department is now positioned within a multipart consortium working to creatively facilitate access to the Hood Museum’s expansive collections while maintaining high standards of care.

STEWARDSHIP, REPATRIATION, AND MUSEUM ETHICS

Stewardship is the core of our collections work. That stewardship takes a variety of forms, such as assessing our current collections storage spaces and working to rehouse certain works, including unmatted works on paper, to constantly improve the conditions surrounding Dartmouth’s visual art assets. As is the case with many other museums and cultural institutions around the world, we at the Hood Museum are also always evaluating what it means to be stewards of the objects in our collection and what new models of stewardship might be

needed in the face of society’s increasing acknowledgment of the colonial and racist actions that formed many museum collections. A large component of our reparative work is associated with the Native American Graves Protection and Repatriation Act (NAGPRA), discussed elsewhere in this report. As an academic art museum, part of our commitment is to be transparent as we grapple with objects at the Hood Museum that have been determined, or are suspected, to have been stolen or traded by force during a period of colonial occupation. Part of that transparency manifests itself in discussions with students about the history of collecting, contemporary calls for repatriation, and museum ethics. Ashley Offill has collaborated with the Academic Programming and Education Departments to lead multiple class sessions for both college and high school students that delve into questions of provenance, collecting, repatriation, and ethics with examples from the Hood Museum’s collection.

One of the cases that features heavily in this teaching is the bronze hip ornament representing the head of a Benin court official (999.42.33929) that was looted by British soldiers during the Punitive Expedition in 1897. Calls for the repatriation of the looted Benin bronzes are finally being answered by some institutions, such as the Rhode Island School of Design (RISD) Museum, the National Gallery, and the Smithsonian in 2022. The Hood Museum has also been in contact with

the Nigerian National Commission for Museums and Monuments (NCMM) as well as a representative of the Oba, the traditional ruler of Benin whose direct ancestors owned these objects, as we work through the repatriation process. The federal government of Nigeria and the Oba previously held differing opinions on who should receive the repatriated bronzes; as of May 2023, the outgoing president of Nigeria decreed that the Oba is indeed the rightful owner. While the process may seem to be moving slowly, it is active, and we will continue to involve Dartmouth students in discussions and keep our audiences informed as the repatriation moves forward.

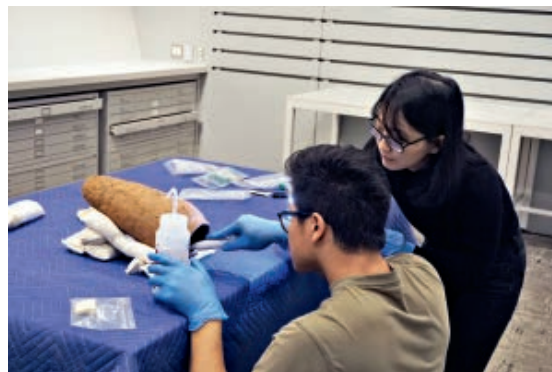
EXPANDING CONSERVATION

The Hood Museum is a longstanding member institution of the Williamstown + Atlanta Art Conservation Center (W+AACC) and continues to foster that relationship. Furthermore, as required by new acquisitions and the discovery of unique condition concerns within the collection, staff has broadened their conservation network to address those needs. In addition to specialized textile and frame conservators, we looked to experts within our local community at Dartmouth to aid in the stewardship of the collection in 2022–23.

The Hood Museum collection includes more than 200 prints by the Italian artist Giovanni Battista Piranesi (1720–1778). A bound copy of his

prints of the Column of Trajan from 1744 (PR.967.130.1a–z) is a particularly popular teaching item. However, its status as a complete, bound object, which makes it so desirable to study, also leaves it susceptible to damage from repeated handling. Ashley Offill and Lauren Silverson were able to work with Deborah Howe, collections conservator in the Dartmouth College Library Department of Collection Management and Preservation, in early fall 2022 to both stabilize the book and create a purpose-built cradle that will ensure that the text can be safely used for years to come—indeed, the Piranesi was back in BCOS within a week of project completion!

Following a class visit to BCOS with Assistant Professor of Anthropology Jiajing Wang for her “Archaeology of Food” class, one Dartmouth student wanted to know whether the Egyptian clay vessel identified as a beer jar in the Hood Museum’s database truly once held



Assistant Professor of Anthropology Jiajing Wang and Dartmouth student Daniel Lam conduct non-invasive testing on an Egyptian beer jar in the museum’s collection. Photo by Ashley Offill.

beer. In October, Professor Wang and her student returned to the museum to conduct non-invasive residue testing on the jar's interior under the supervision of Ashley Offill and Lauren Silverson. Using a pipette, they saturated a small interior area of the vessel with distilled water to loosen any residue. With an electric toothbrush, they agitated the wet surface to release particles. Professor Wang extracted the resulting suspension for testing. While the final report is still pending, initial results show that the vessel indeed held beer. In addition to giving the museum more information about the collection, this testing enabled a student to gain hands-on experience with archaeological objects and methods of field testing.

LOOKING AHEAD: THE COLLECTION ON CAMPUS

Members of the collections team have been hard at work revising and writing two important policy documents: the Collections Management Policy (CMP) and the Collections Development Policy (CDP). These documents shape and inform our work across the Hood Museum of Art, and we look forward to making them publicly available as a further expression of transparency and as a model to other institutions once revisions are completed. A change that is already visible in the online collection is the inclusion of reference photos, taken by Hood staff and made publicly available for non-publication purposes.



Associate Curator of Collections Ashley Offill speaks with a visitor following the Conversations and Connections with a Twist program, with objects brought out from storage in the foreground. Photo by Beth Mattison.

While we continue to work toward full digitization of the collection with professional object photography (see elsewhere in this report), temporary reference photos drastically increase visual and intellectual access to the collection.

Throughout the year, the collections team is called upon to care for and facilitate access to art on campus, and 2022–23 was particularly eventful in this regard, as it saw the closure of the Hopkins Center and the associated removal of artworks from that building. Ongoing construction around campus

also ensured that collections staff were kept busy looking out for sculptures located in working zones, including Joel Shapiro's *Untitled (Hood Museum of Art)* in the Maffei Arts Plaza and Ursula von Rydingsvard's *Wide Babelki Bowl (In Honor of Anne Greengard '08)* near Rollins Chapel. In the coming year, the collections team will complete an audit of art on campus, checking the condition and locations of the over 700 objects spread around the college as part of the Hood Museum's commitment to helping Dartmouth serve as a place to generate new perspectives, imaginings, knowledge, and joy.



Museum preparators Matthew Oakes, Emory Marshall, and Lauri Kobar assist with large-object photography in the galleries. Photo by Ashley Offill.



The Hood Museum hosted a private viewing of *Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala* for members of the press to enable direct access to the curators and artists prior to the opening ceremony in September 2022. Photo by Alison Palizzolo.

5

EXTERNAL RELATIONS

With over a year of staffwide investment in the 2022–26 strategic plan, the Hood Museum of Art has already become a very different place—in practice and in product—from the expanded and renovated institution that opened its doors in 2019. Factors such as the lessons learned from that first year back, the disruption of the pandemic soon thereafter, and the cultural and professional turmoil of the last few years all played a part in what the museum did over the past year and what it now intends to be.

But the single biggest driver of change is the staff, and those who marshaled the museum’s communications and operations in 2022–23 were no exception to this rule. Digital Content Manager Alison Palizzolo, Public Relations Assistant Anna Kaye Schulte, Visitor Services Manager Tala Short, and Head of Building Operations and Security Andrew Turner worked independently, collaboratively, and above all tirelessly with Nils Nadeau, Associate Director, External Relations and Operations, to



The *Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala* catalogue sitting in the galleries during the exhibition's installation. Photo by Alison Palizzolo.

shape and share what the museum said and how it said it across every aspect of the institution's presence: its audience-facing print and digital platforms, its media relations, its visitor services engagement, and its facilities and safe and successful operation. With no shortage of robust and various content and programming emerging from every corner of the organization, this team made sense of it all and then made sure it made sense to everyone else. We published with purpose and refined intentional communications and operations practices that will propel the museum through the year to come, as will be clear from the sections that follow.

PUBLICATIONS

In response to the robust 2022–23 exhibition schedule with its three major loan shows—each with its own exhibition catalogue—the Hood Museum's publication team spent the past year collaborating with different institutions from around the globe to offer this content to our museum audience during the run of each exhibition. These outside publications included *Madayin: Eight Decades of Aboriginal Australian Bark Paintings from Yirrkala* (Kluge–Ruhe Aboriginal Art Collection of the University of Virginia and DelMonico Books, 2022), which featured multiple works from the Hood Museum's collection; *Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now* (Smithsonian American Art Museum in association with Princeton University Press, 2020), and *Park Dae Sung: Ink Reimagined* (Korean Arts Management Service and Gana Foundation for Art and Culture with the Hood Museum of Art, 2022).

A longtime pillar of the museum's print program, the *Hood Quarterly* magazine continued using its voice as one of celebration, capturing our process as well as our product by taking moments to elevate the work and experiences of artists, curators, audience members, and museum staff alike. This was accomplished through beautiful exhibition spreads for *Park Dae Sung: Ink Reimagined* and *Madayin: Eight Decades of Aboriginal Australian Bark Paintings from Yirrkala* (the fall 2022 issue); an

in-depth look at how Hood Museum curators have forged new connections with Dartmouth scientists to bring fresh perspectives to the permanent collection (the spring 2023 issue); and bringing the “Art and Construction of History” theme for the 2023 exhibition year to life through artist-led narratives (2023 winter-spring issues). As John Stomberg writes in the fall 2022 director’s letter: “The Hood Museum of Art embraces the ambiguity that this conception [art and the construction of history] provokes. We lean into the adventure of opening our doors and our practice to creative endeavors often overlooked by art museums. We look forward to welcoming new visions, voices, and vocabularies to our galleries—to initiating new conversations by removing long-established barriers. Where exactly will this line of inquiry take us? We do not know. What we do know is that, in the coming years, you can count on exhibitions that take nothing for granted and that ask staff and visitors alike to think again about what makes art such a valued part of our lives.”

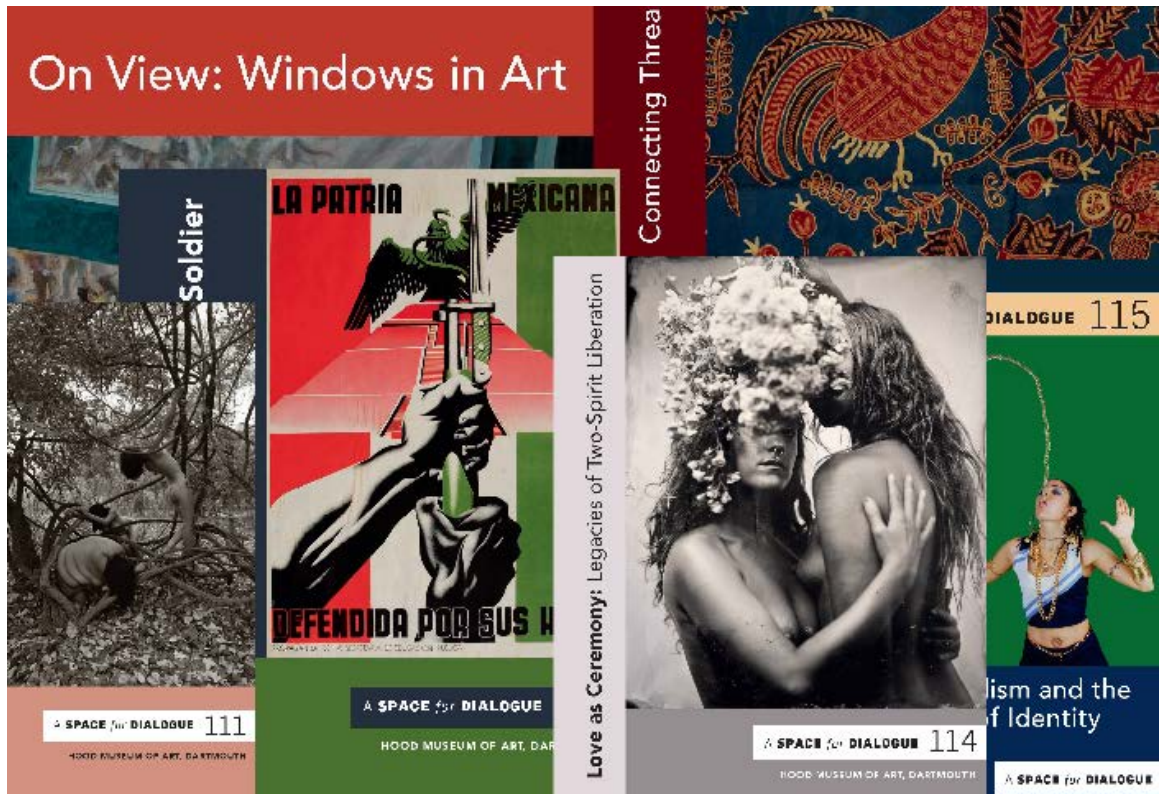
The publications team also worked on brochures for *A Space for Dialogue* exhibitions 110–115 and a follow-up to our “Money Talks: Currency and Coinage in Global, Historical Contexts” (2022) brochure for the installation of the same name in Kim Gallery, this one titled “From Shell to Copper: Currency and Coinage Shaping History.”

Finally, during the winter of 2023, work began on a 345-page catalogue



Communications Coordinator Anna Kaye Schulte was on site when the summer issue of the *Hood Quarterly* printed. Here, she and Puritan Press co-owner Jay Stewart discuss changes that need to be made on press to match the previously color-corrected proofs. Photo by Alison Palizzolo.

to coincide with the Hood Museum’s upcoming exhibition *Living with Sculpture: Presence and Power in Europe, 1400–1750* (which will be on view March 23, 2024, to March 22, 2025). This publication encompasses five thematic essays, extended catalogue entries for 121 objects, and an illustrated checklist of 114 additional objects from the important collection of early modern sculpture at the museum. Additionally, preliminary work on three other exhibition-related catalogues began with publication dates in 2024–26, respectively.



A collage of all six 2023 *A Space for Dialogue* brochure covers.

2022–23 PUBLICATIONS

2021–22 Annual Report (e-publication)

Park Dae Sung: Ink Reimagined (exhibition catalogue published by the Korean Arts Management Service and Gana Foundation for Art and Culture with the Hood Museum of Art, Dartmouth)

A Space for Dialogue 110: “Constructing the Ideal Soldier” (exhibition brochure)

A Space for Dialogue 111: “Taking Up Space: Forming Body and Identity” (exhibition brochure)

A Space for Dialogue 112: “Social Surrealism and the Exploration of Identity” (exhibition brochure)

A Space for Dialogue 113: “On View: Windows in Art” (exhibition brochure)

A Space for Dialogue 114: “Love as Ceremony: Legacies of Two-Spirit Liberation” (exhibition brochure)

A Space for Dialogue 115: “Connecting Threads and Woven Stories” (exhibition brochure)

“From Shell to Copper: Currency and Coinage Shaping History” (student installation brochure)

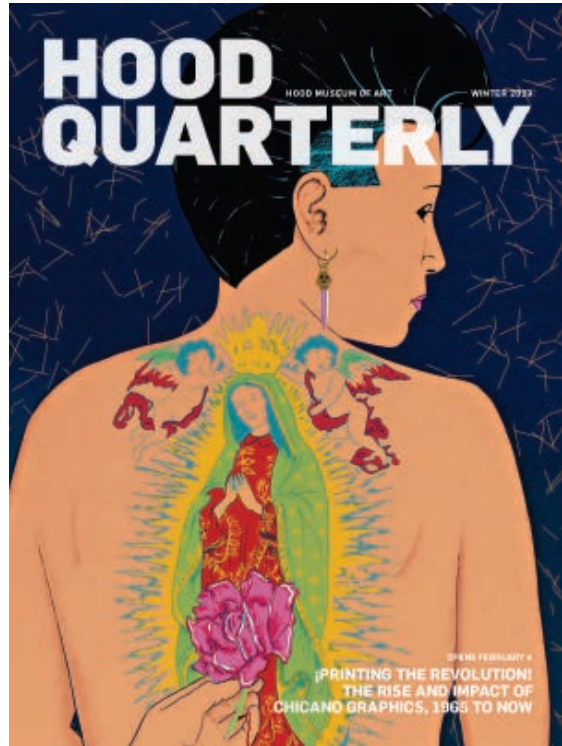
“Embodied: Artist as Medium”
(exhibition brochure)

“Homecoming: Domesticity and Kinship
in Global African Art” (exhibition
brochure)

2022 fall *Hood Quarterly*
2023 winter *Hood Quarterly*
2023 spring *Hood Quarterly*
2023 summer *Hood Quarterly*

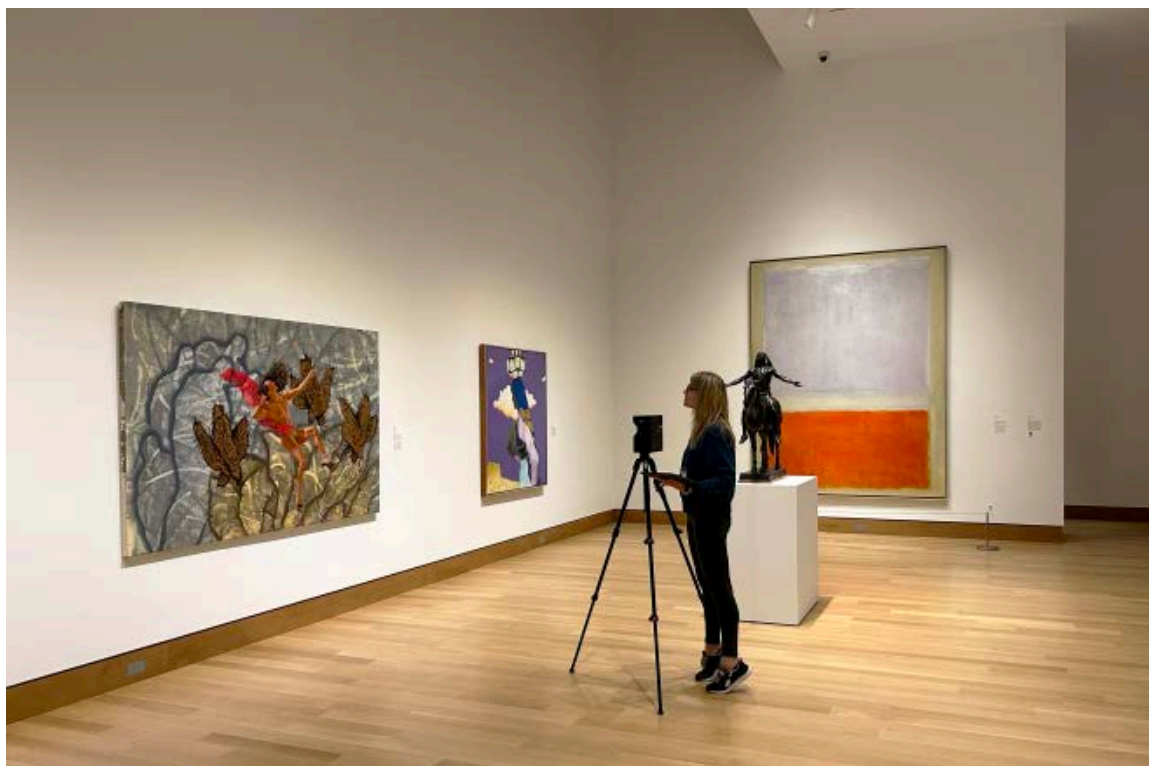
AUDIENCE-FACING DIGITAL TOOLS AND CONTENT

During the 2023 fiscal year, the transition of the digital content manager position into the museum’s Communications Department proved to be beneficial to the organization overall, as this front-facing team began to work more closely with the digital platforms team to explore exciting new ways of digitally accessing and exploring the collection. In conjunction with the Education Department, the two teams produced digital close-looking experiences for Mulkun Wirrpanda’s *Retja I (Rainforest I)* and began building another for the exhibition *Homecoming* featuring Bhasha Chakrabarti’s *It’s a Blue World* (2021), publishing in fall 2023. These digital close-looking experiences are created with the intention of enhancing someone’s visit, not replacing it, and the feedback we have received has been very useful to refining these experiences.



The winter 2023 *Hood Quarterly* featured a detail of Ester Hernandez’s *La Ofrenda*, from the *National Chicano Screenprint Taller, 1988–1989, 1988*, on the cover.

The museum published three more 3D virtual tours through the Matterport platform. The first was for the fall 2022 exhibition *Maḍayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, and the second was for the fall 2022 exhibition *Park Dae Sung: Ink Reimagined*, which was released soon after the tour of *Maḍayin*. The third, a Spanish-language version of the already published Orozco mural 3D tour, was released in spring 2023. The usage as of September 2023 is as follows: *Maḍayin* had 975 unique users for 1,573 visits; *Ink Reimagined* had 730 unique users for



Alison Palizzolo uses a Matterport 3D camera to scan the exhibition *Kent Monkman: The Great Mystery*. Photo by Anna Kaye Schulte.

1,054 visits; and the Spanish language Orozco tour had 34 unique users for 46 visits. As we move further away from the pandemic and return to normal in-person visitation, the communications team is revisiting the conditions an exhibition or installation must meet in order to receive this time- and resource-intensive virtual tour treatment.

During FY23, the museum published nine blog posts on *Meanwhile at the Museum*, and communications staff continue to see visitation and readership increase: the posts were viewed 3,210 times (+ 71 percent over last year) by 2,562 users (+ 85 percent), resulting in 4,225 pageviews (+ 69 percent). The most visited post has

been “Modern Medicine for a Medieval Reliquary,” which has been read by 649 online visitors. This popular post details a unique opportunity to partner with the Dartmouth-Hitchcock Medical Center to CT scan a medieval reliquary in the collection.

Evaluation of the website is ongoing; among other things, we continue to improve the online exhibition and news archives by adding missing images and fixing image crops and broken links. Between June 30, 2021–July 1, 2022, the website was visited 185,629 times (+ 11.4 percent) by 133,974 unique users (+ 10.5 percent), of which 130,144 of those users were considered new (+ 9.9

percent). Overall, the museum’s website received a total of 499,679 pageviews (+ 9 percent).

In terms of digital outreach, the past year has seen constructive changes to the monthly Hood Happenings e-newsletters, including the use of “buttons” instead of hyperlinks, new, attention-grabbing subject lines, and tighter, more active text blurbs. The communications team is now structuring these emails in such a way that users will engage with the content and hopefully look forward to the newsletter in their inbox every month. This evaluation work, conducted in consultation with PR Consultant Meg Blackburn, is ongoing but starting to yield positive results. Our average open rate is 65 percent, and the click conversions are typically between 6 and 8 percent (+ 50 percent). Our email list also expanded to 1,748 contacts for the newsletter distribution (+ 2.6 percent).

SOCIAL MEDIA

Social media content creation and evaluation remained a collaborative effort between the digital content manager and the campus engagement manager in 2022–23, but in 2023–24 all social media platform oversight will return to the Communications Department. Relatedly, there are plans to create a content team to capture more stories for social media (as well as other museum platforms) and to ensure that each platform continues to be populated on a regular basis.

The Hood’s Facebook, Instagram, and LinkedIn channels continued to gain followers, and all channels saw an increase in their engagement rate (per impression) in 2022–23 versus 2021–22:

- Facebook = 4,961 (growth of 514), 5.2% engagement rate (per impression)
- Instagram = 5,959 (growth of 733), 5.7%
- LinkedIn = 504 (growth of 113), 6.1%
- Twitter (now X) = 3,981 (growth of -113), 2%

PUBLIC RELATIONS

Traveling exhibitions, whether premiering or simply making a stop at the Hood Museum of Art, brought great excitement in 2022–23. Being able to host monumental exhibitions such as *Maḍayin : Eight Decades of Aboriginal Australian Bark Painting from Yirrkala, Park Dae Sung: Ink Reimagined*, and *¡Printing the Revolution! Chicano Graphics, 1965 to Now!* was an honor for the institution, and the communications team took hold of the moment. Through targeted advertising and marketing strategies, the museum took special care to communicate the importance of this once-in-a-lifetime opportunity for local community members while also making a name for itself on the international art stage.

The Hood Museum of Art made history during the fall of 2022 when it debuted *Maḍayin*, which was the first major exhibition of Aboriginal Australian bark paintings to tour the United States.



John Hawks from NBC5 WPTZ interviews Henry Skerritt, curator of the Indigenous Arts of Australia at the Kluge-Ruhe Aboriginal Art Collection, in *Maḍayin* in September 2022. Photo by Alison Palizzolo.



Artist Park Dae Sung and Dartmouth Professor Sunglim Kim pose in front of Park's works during a filming session with the Office of Communications at Dartmouth. Photo by Alison Palizzolo.

Considering the scale of the project and its U.S. tour, the exhibition organizer, the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, brought in public relations firm Blue Water Communications to lead the charge. With the help of Blue Water, the Hood Museum's press and media strategy began in the spring of 2022, six months prior to the exhibition's opening, and culminated in a successful preview event for selected press members in the fall. The ceremonial launch of the exhibition by a delegation of Yolŋu artists from Yirrkala was documented by local and regional press, including in-gallery interviews with TV stations WCAX and NBC5 WPTZ. Overall, the exhibition was promoted and celebrated by the *New York Times*, the *Wall Street Journal*, New Hampshire Public Radio (NHPR), *Art New England*, *Artscope Magazine*, *The Australian*, *Aboriginal Art Directory*, *See Great Art*, *The Art Fuse*, *Art Daily*, and *Antiques and the Arts*

Weekly. Local outlets included the likes of *Seven Days*, the *Concord Monitor*, *The Dartmouth*, and the *Valley News*.

Park Dae Sung: Ink Reimagined also brought international media attention to the Hood Museum. The exhibition was reviewed by *Boston Korea*, the *Asian Art Newspaper*, *K-Odyssey*, and the *Korea Herald*, to name a few. *Forbes*, *Art New England*, and *Artscope* magazine also reviewed the exhibition. *Forbes.com* writer Chad Scott wrote, "Park's paintings represent the breadth of possibility in East Asian ink painting."

In October 2022, a *Boston Globe* photographer drove up to Hanover to photograph Associate Director of Curatorial Affairs and Curator of Indigenous Art Jami Powell for a feature devoted to four museum curators in the region around Boston "who are shaping what we see next, and how we see it," wrote Cate McQuaid. "From the MFA to the Hood Museum of Art, Dartmouth,

museums are looking at their collections through new eyes—and these recently hired or newly promoted curators are lighting the way.”

After this eventful fall, museum communicators set the stage for what visitors could expect in 2023 by introducing the yearlong exhibition theme “Art and the Construction of History,” foregrounding the role of art and artists in the framing of historical narratives. This thematic throughline resonated with the museum’s strategic priority to forge meaningful connections across disciplines, peoples, and local and global communities while seeking to reimagine the collection’s influence and potential. The theme appeared in museum advertising and publications such as the *Hood Quarterly*. Local writer Mary Gow, commenting on the exhibition that inspired the theme, said, “‘Historical Imaginary’ eloquently opens the conversation about how artworks shape our perception of the past.”

Kent Monkman: The Great Mystery also had a successful opening and substantial media presence in April 2023 thanks to the exclusive preview event held at the artist’s studio in New York City for selected press members and museum stakeholders. The program included remarks from Hood Director John Stomberg and a conversation between Curator of Indigenous Art Jami Powell and Kent Monkman. Drawings and studies for the new works in the exhibition were on view for the duration of the event, which served as a test case



Curator Jami Powell speaks to donors and press during a special preview of *Kent Monkman: The Great Mystery* at the artist’s studio in New York City on April 1, 2023. Photo by Alison Palizzolo.

for future press previews intended to make the dynamic work of the Hood Museum more accessible to major media outlets and art writers.

In collaboration with Mutual Learning Fellow Beatriz Martinez, the communications team released a poster campaign inspired by the art presented in *Printing the Revolution!* During the spring of 2023, they created a collection of seven art posters featuring works in the show. Visitors were encouraged to “join the movement” and distribute the posters around their own towns. Banner-sized versions of the posters were also displayed in the Baker-Berry



Photojournalist James Nachtwey '70, right, shows *60 Minutes* correspondent Anderson Cooper some of his work at the Hood Museum of Art in September 2022. Photo by Katie Lenhart.

Library. Overall, this campaign was a huge success, and the posters could still be found around campus and in neighboring towns months after the end of the exhibition as an enduring testament to Chicano and LatinX voices.

Beyond its work with exhibitions, the communications team also supported the College rollout of its new plans to expand Native American Graves Protection and Repatriation Act (NAGPRA) compliance. Evidence emerged that skeletal human remains used as teaching aids in anthropology classes, long believed to be non-Native, were in fact Native American in origin, and faculty and students had unknowingly handled these ancestral remains in classes as recently as fall 2022. Dartmouth discovered this during an effort to more proactively pursue repatriation under NAGPRA. More information, including the many

steps Dartmouth is taking to ensure NAGPRA compliance moving forward, can be found on the Dartmouth College website. As this story went out, the Hood Museum assisted the Office of Communications in fielding media requests and providing accurate and timely information to our audiences.

Lastly, on Sunday, May 7, CBS news magazine *60 Minutes* aired an interview between correspondent Anderson Cooper and renowned photojournalist James Nachtwey '70. Due to the Hood Museum's Nachtwey photography archive of over 500,000 of his images, the museum was featured as an influential backdrop to the interview. When the entire *60 Minutes* media team arrived in September 2022 to film, every department worked together to transform the Bernstein Center for Object Study rooms into a beautiful presentation of Nachtwey's most influential works, which he perused and discussed with Cooper during the interview. The museum's communications team then coordinated heavily with Dartmouth's Office of Communications to roll out the news to our audiences. Nachtwey remarked, "Having Dartmouth's support has allowed me to develop my archive as a visual resource for scholars, students, teachers, historians, policy makers, nongovernmental organizations, and researchers and commentators interested in documentary photography."

**SELECTED PRESS MENTIONS:
JULY 1, 2022–JUNE 30, 2023**

- Vermont Standard*, July 7, 2022: “Coloring the Western Canon”
- Art Newspaper*, July 13, 2022: “Raphael Tapestries Exhibition Illustrates the ‘Dawn of Image Reproduction’”
- Ocula Magazine*, July 28, 2022: “LACMA Presents Back-to-Back Shows of Korean Art”
- National Parks Traveler*, August 9, 2022: “Nine Tribes Gain Grants to Help Repatriate Ancestral Remains And Cultural Items”
- Art Newspaper*, August 12, 2022: “US Museums and Indigenous Tribes Receive \$2m Grant to Boost Repatriation Efforts”
- Travel*, August 13, 2022: “10 Hidden East Coast Gems You Should Visit ASAP”
- The Australian*, August 19, 2022: “Ceremony and Song Help Bark Painting Find a Voice to Keep Their Stories Alive”
- Aboriginal Art Directory*, August 27, 2022: “Marvellous Madayin”
- See Great Art*, August 29, 2022: “Aboriginal Australian Bark Painting at Hood Museum of Art”
- Art Fuse*, August 29, 2022: “Coming Attractions: August 28 through September 13– What Will Light Your Fire”
- Concord Monitor*, August 30, 2022: “Exhibit of Aboriginal Australian Bark Paintings on Tour”
- The Dartmouth*, August 31, 2022: “A Guide to Public Art at Dartmouth”
- 71 Bait*, September 7, 2022: “*Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala* Will Premiere at the Hood Museum of Art in September 2022–71Bait”
- All About Photo*, September 8, 2022: “*Femme Is Fierce: Femme Queer Gender Performance in Photography*”
- Art Daily*, September 8, 2022: “First Major Exhibition of Contemporary Aboriginal Australian Bark Paintings in the US Opens at the Hood Museum of Art”
- New York Times*, September 8, 2022: “More Than 90 Art Shows and Exhibitions to See This Fall”
- Antiques and the Arts Weekly*, September 13, 2022: “Kluge–Ruhe Museum Brings ‘Past & Present Together’ With 50 Years of Papunya Tula Artists”
- Sensitive Skin*, September 14, 2022: “Rigor of Semblance: Louise Hamlin at the Hood Museum of Art–Review”
- K-Odyssey*, September 16, 2022: “‘Hanllyu Art’ in Ivy League . . . Paintings of Park Dae Sung to Be Displayed at Dartmouth and Harvard”
- Wall Street Journal*, September 17, 2022: “‘Madayin’ Review: Sacred Patterns, Celestial Images”
- Concord Monitor*, September 20, 2022: “*Park Dae Sung: Ink Reimagined*, a Major Exhibition of Contemporary Korean Ink Painting, Comes to Dartmouth College”

- Aboriginal Art Directory*, September 21, 2022: “Critiquing the Critics”
- Korea Herald*, September 22, 2022: “Park Dae-sung’s Ink-and-Wash Paintings on Show in US”
- Valley News*, September 22, 2022: “Art Notes: Aboriginal Offerings Continue at the Hood Museum”
- WCAX, September 23, 2022: “Aboriginal Art on Display at Dartmouth College”
- See Great Art*, September 24, 2022: “Park Dae Sung Artwork on View across America”
- NBC5 WPTZ, September 26, 2022: “Aboriginal Art Exhibit opens at Hood Museum in Hanover”
- The Dartmouth*, September 30, 2022: “‘Madayin’ Makes History at the Hood”
- Dartmouth News, October 6, 2022: “Indigenous Peoples Month Invites Reflection”
- Art Daily*, October 10, 2022: “‘Park Dae Sung: Ink Reimagined,’ Major Exhibition of Large-Scale Ink Paintings, Opens at the Hood Museum of Art”
- Seven Days*, October 12, 2022: “Ancient Cultures and Contemporary Expression in Two Shows at the Hood Museum”
- Boston Globe*, October 14, 2022: “4 Museum Curators around Boston Who Are Shaping What We See Next, and How We See It”
- Faculty of Arts and Sciences, October 14, 2022: “Professor Sunglim Kim Brings Renowned Korean Artist to Dartmouth”
- Valley News*, October 15, 2022: “Division of Labor at Dartmouth College, Dartmouth Health”
- Dartmouth News, October 18, 2022: “President Hanlon Says Dartmouth Is ‘Robust and Dynamic’”
- The Dartmouth*, October 18, 2022: “Indigenous Students Organize and Celebrate Indigenous Peoples’ Day, Plan for Monthlong Events”
- The Dartmouth Review*, October 19, 2022: “Aboriginal Australian Bark Painting at Dartmouth’s Hood Museum”
- Dartmouth News, October 20, 2022: “The Hood Presents ‘Madayin’ Exhibit”
- Art Fuse*, October 23, 2022: “Coming Attractions: October 23 through November 8 – What Will Light Your Fire”
- Vogue*, October 27, 2022: “Re-framing the End: Using Creativity to Address Neglected Tropical Diseases in Africa”
- Artscope*, November 3, 2022: “An Inspirational Pairing”
- The Dartmouth*, November 11, 2022: “‘Park Dae Sung: Ink Reimagined’ Unearths the Roots of Korean Culture”
- Forbes.com, November 14, 2022: “Park Dae Sung Across America”
- New York Times*, December 13, 2022: “For U.S. Museums with Looted Art, the Indiana Jones Era Is Over”
- AIA, January 9, 2023: “2023 AIANY Design Awards”
- Times Argus*, January 14, 2023: “Hood Museum’s ‘Historical Imaginary’: Art Shaping Our Ideas of the Past”

- Eagle Times*, January 14, 2023: “Hood’s New Executive [sic] Director”
- Rutland Herald*, January 14, 2023: “Hood Museum’s ‘Historical Imaginary’: Art Shaping Our Ideas of the Past”
- Architect’s Newspaper*, January 17, 2023: “AIA New York Announces Winners of 2023 Design Awards”
- ArtDaily*, January 17, 2023: “Hood Museum of Art, Dartmouth, Welcomes New Deputy Director Alex Bortolot”
- Vermont Edition, January 18, 2023: “What to See This Winter at Local Museums, from Rare Keith Harings to New Artists”
- Dartmouth News*, January 24, 2023: “A Groundbreaking Exhibit for a Celebrated Korean Artist”
- Dartmouth News*, January 25, 2023: “Dartmouth Honors Martin Luther King Jr.”
- The Dartmouth*, January 27, 2023: “‘Constructing the Ideal Soldier’ Questions Gender and Patriotism”
- The Dartmouth*, February 3, 2023: “Apple Hill String Quartet Brings Native American Art to Life as Part of Yearlong Hopkins Center Residency”
- Concord Monitor*, February 7, 2023: “The Hood Museum of Art Presents ‘Art and the Construction of History’ Exhibition Series”
- Seven Days*, February 8, 2023: “The Hood Museum Brings a Retrospective of Chicano Graphics from the Smithsonian”
- Korea Herald*, February 12, 2023: “Korea Foundation Helps Introduce Korean Contemporary Artists to World”
- Boston Art Review*, February 13, 2023: “Thirteen Art Exhibitions to Catch Around New England as Winter Turns into Spring”
- Washington Post*, February 14, 2023: “Australian Aboriginal Art That Transports You to Another World”
- ArtDaily*, February 15, 2023: “‘Printing the Revolution: The Rise and Impact of Chicano Graphics, 1965 to Now’ Opens at the Hood Museum of Art”
- The Dartmouth*, February 16, 2023: “Advancing Pathways Grant Works to Deepen Collaboration between College Libraries and the Hood Museum”
- Antiques and the Arts Weekly*, February 23, 2023: “At Santa Fe Art Auction, Native American Art Nears \$1 Million”
- Valley News*, February 23, 2023: “Art Notes: Hood Museum Director Curates show for AVA Gallery”
- Boston Korea*, February 23, 2023: “Impression and Joy Beyond Expectations, Overwhelming Scale, Composition That Breaks Conventional Wisdom”
- Asian Art Newspaper*, February 24, 2023: “Korean Ink Painting”
- Artful*, February 28, 2023: “Speaking of Malcolm X: Florian Jenkins’s ‘The Temple Murals’ at Dartmouth”
- Dartmouth News*, February 28, 2023: “Black Joy at Dartmouth”

- CT Insider*, March 3, 2023: “How Indigenous Grave Robbing Took Hold in What’s Now New England: ‘Astonishing How Destructive It Was’”
- Broadview*, March 3, 2023: “Pretendians Betray the Trust of the Indigenous Community – and Downplay Our Struggles”
- Globe Magazine*, March 8, 2023: “30 of the Best Dance, Theater, Book, Art, and Classical Music Events in New England This Spring”
- IFAcontemporary, March 23, 2023: “2022 Korean Art Week: Between Past and Future Is Now”
- Dartmouth News, March 28, 2023: “Dartmouth Conducts Review of NAGPRA Compliance”
- The Dartmouth*, March 28, 2023: “Remains of 15 Native American Individuals Discovered in College’s Collections”
- New Hampshire Public Radio, March 28, 2023: “Dartmouth Identifies Remains of 15 Native American Individuals in Its Collections, Promises Repatriation”
- Valley News*, March 28, 2023: “Dartmouth Finds Native American Remains in Collections”
- Native News Online, March 30, 2023: “Dartmouth College, the ‘Native Ivy,’ Has Been Using the Bones of Indigenous Ancestors as Teaching Material”
- The Dartmouth*, April 4, 2023: “Community Reacts to College’s Announcement of Recently Discovered Native Remains”
- The Dartmouth*, April 6, 2023: “Opinion Asks: Righting Past Wrongs?”
- The Dartmouth*, April 7, 2023: “Verbum Ultimatum: More Than Just Remains”
- New Hampshire Public Radio, April 11, 2023: “Dartmouth Indigenous Curator ‘Shocked, not Surprised’ with Recent Discovery of Remains”
- Indian Time*, April 13, 2023: “Indigenous Remains Found During Dartmouth Inventory Check”
- Dartmouth News, April 21, 2023: “Cleansing Ceremonies Planned for Three Buildings on Campus”
- The Dartmouth*, April 21, 2023: “Special Tour ‘Painting History’ Showcases Two Exhibitions at the Hood”
- Seven Days*, April 26, 2023: “Kent Monkman’s Paintings at the Hood Evoke Cree Spirituality and the Legacy of Colonialism”
- Maine Antique Digest*, May 1, 2023: “Featured Exhibitions”
- Boston Globe*, May 3, 2023: “Things to Do around Boston This Weekend and Beyond”
- Dartmouth News, May 4, 2023: “James Nachtwey ’70 to Be Featured on 60 Minutes”
- The Dartmouth*, May 5, 2023: “Hood Museum Panel Discusses ‘Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now’ Exhibition”
- The Dartmouth*, May 5, 2023: “College Holds Building Cleansing Ceremonies in Response to Discovery of Native American Remains”

KIPI Radio, April 31, 2023: “Dartmouth Finds Native American Remains in Museum Collections”

Art New England, January/February 2023: “Spotlight Review: Park Dae Sung: Ink Reimagined”

Dartmouth News, May 12, 2023: “Provost Launches Working Group on Human Remains”

Associated Press, May 15, 2023: “Native Americans Demand Accountability for Ancestral Remains Identified at Dartmouth College”

The Dartmouth, May 19, 2023: “Examining the Hood Museum’s Environmental Art Collection”

Boston Globe, June 26, 2023: “The Big Picture—Kent Monkman: The Great Mystery”

VISITOR SERVICES

As we started the 2022–23 academic year, the visitor services team continued to expand and change. New guide hires included Lydia McCollum (who has since departed), John Milnes, and Joseph Richter, and the museum continued to hire temporary gallery attendants as well. In fall 2022, the visitor team voted to join Local 560 of the Service Employees International Union, which already represented areas at Dartmouth including FO&M, Dining Services, and Safety and Security. After a few months of negotiations involving museum management, union officials, Human Resources, and lawyers, Dartmouth and



Visitor Services Guide John Milnes checks the humidity in the second-floor galleries. The guides check this level at least twice a day to ensure that the museum galleries maintain 50% humidity and a temperature of 70°F.

the guides ratified a contract this spring. The museum looks forward to working with SEIU 560 here on campus as time goes on.

Our student gallery attendants also remained extremely important to our impact upon visitors during gallery hours, and the past year’s students included Daisy Dundas, Chloe Jung, Emil Liden, Emma Troost, and Justine Zakayo. These students embody the connection between campus and the art museum, and they bring firsthand Dartmouth knowledge to visitors and especially prospective families and students exploring what the College has to offer.

Over the past year, the visitor services guides continued to assist different museum departments with ongoing projects, put forth new initiatives, and provide the museum with visitor feedback. Guide input



The Hood Museum's welcome desk in the Russo Atrium invites visitors to ask questions and engage with our knowledgeable visitor services team.

© Michael Moran

contributed to new accessibility initiatives by supplying relevant data from visitor observation to the accessibility working group. The guides also helped Head of Building Operations and Security Andrew Turner to refine institutional policies regarding the use of our spaces, the galleries, the Bernstein Center for Object Study, and the Russo Atrium. This past year, as well, we had three highly bilingual shows— *Maḍayin*, *Park Dae Sung: Ink Reimagined*, and *Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now*—which occasioned a lot of training for the team and many unfamiliar cultural resources, including pronunciation guides, Aboriginal Australian culture briefings, various maps, the expectations unique to the Korean Week programming, and the need for an overall understanding of three distinct artistic practices (bark painting, ink-and-brush painting, and printmaking). Our visitors needed in-

person gallery support to fully enjoy all aspects of these three shows, and the guides delivered.

The start of the Hopkins Center construction required the team to clearly communicate the situation despite the commotion and confusion impinging upon our north entrance and give updates on the status of the project to the many visitors who had questions. While successfully maintaining the security and safety of the staff, collection, and building, the visitor services team also continued to serve as frontline communicators and ambassadors for the museum's messaging and mission at Dartmouth and in the Upper Valley and broader communities.



Walking to the north entrance of the Hood Museum of Art from Lebanon Street, Hanover. © Michael Moran.

6

OPERATIONS AND SECURITY

The Building Operations and Security Department had a very busy year in 2022–23, focused in particular on bolstering the museum’s systems and

creating emergency response guidelines and training opportunities for staff.
Hanover and the Hood Museum encountered dramatic swings in



Nearly completed stairs leading to the museum's south entrance facing Lebanon Street, Hanover. Photo by Andrew Turner.

the weather that stress-tested the building across temperatures ranging from negative 20 degrees up to 96 degrees Fahrenheit, to say nothing of the rainfall through the spring and summer. With such extremes occurring more frequently, Head of Building Operations and Security Andrew Turner revisited and began rewriting the museum's disaster plan and started working with Dartmouth's Emergency Planning Management team to develop a continuity plan of action to allow the Hood Museum to continue to operate in the midst of an emergency. The museum is exploring emergency resources that

could be housed onsite for efficient emergency response, and staff has begun networking with neighboring peer institutions to develop communication and mitigation strategies to ensure that the museum is prepared for a wide range of potential scenarios.

Other projects keeping the Department of Building Operations and Security busy this year have included coordinating the replacement of the stairs at our south entrance off Lebanon Street; updating light schedules in the building to minimize the collection's light exposure and conserve electricity; liaising with our neighbors at the Hopkins Center during their renovation project; and developing maintenance schedules for building mechanicals like our nitrogen fire suppression system and heating, ventilation, and air conditioning (HVAC) system. The department has processed and responded to 395 official and countless unofficial incident reports on everything from temperature and relative humidity issues to access control issues.

The Hood Museum has resumed providing the visitor services team and staff with CPR/AED, fire safety, and active shooter/hostile intruder training. The goal for 2023–24 is to make more trainings available to staff through FEMA (Federal Emergency Management Agency), the IFCPP (International Foundation for Cultural Heritage), and other standard-setting institutions.



1. A man with light peach skin, gray hair, and a mustache is wrapped in a blue blanket by two women, both with tan skin and medium brown hair, wearing Mohegan regalia. They stand at a wooden podium.
2. Two women with tan skin and medium brown hair, wearing Mohegan regalia, wrap a man with peach skin and gray hair in a blue blanket. They stand behind a wooden podium.

Notes: What is the focus of this picture? Is it Phil? Is it Melissa and Chief Many Hearts giving him the blanket? Is it the action of giving or receiving, or is it the blanket itself? I find myself wanting to define who everyone is. I also want to describe the Mohegan regalia, but it feels clumsy. Is the podium relevant?

An early example of work from the alt text team. We used images from the Advancing Pathways website to introduce ourselves to writing alt text.

7

DIGITAL PLATFORMS, MEDIA, **AND ARCHIVES**

In January 2023, the department added the position of collection information and digitization assistant, a role responsible for the reconciliation and maintenance of key collection data to ensure that the information is

internally and externally accessible, as well as for assistance in the selection and digitization of artwork. We were excited to offer the job to Nathalia Whitecar, who formerly worked in the museum's Business Department.

Nathalia has a passion for iron- and bronze-age Celts and an educational background in medieval and great basin archaeology, collections management and preventive conservation, and digital preservation. Her work history includes digitizing associated field records and photographic slides at the Natural History Museum of Utah, writing a digital file plan for the Hill AFB's Aerospace Museum, and writing a digital preservation and file plan for the Town of Windsor, Colorado, Museum.

With the addition of this position to the team, we now have the capacity to do mission-critical data-reconciliation projects. Like many older museums, our data is the product of multiple conventions, multiple keepers, and a diverse collection. As such, it is stored in many different fields and/or is missing in certain areas. For example, vital information about the acquisition of artworks is stored in two or three different areas of the collection database. The way in which artwork creation dates are recorded is another potential complication for those who use our collection website. If the date of an artwork is not known, the previous convention was not to enter a useful date span, meaning that if people wanted to search within a specific range of dates, their search results would not be complete. By reconciling this data, whether acquisition information or methodologies for recording relevant dates, Nathalia will make our collection more accessible.

We also had the pleasure of extending Richel Cuyler's role as technical developer into a permanent position, set to begin in January 2024. Currently, Richel works across the museum and the library as the cultural heritage technical developer in a position funded by the Advancing Pathways grant. In addition to continuing her work uniting the museum and library's digital departments, Richel will assist the museum in projects ranging from software implementation to website enhancements, as well as augment our nascent digital interactive practice. Richel is a Dartmouth alumna who worked in the Hood Museum's Education Department during her senior year as an undergraduate, an experience that propelled her to over a decade in New York City working in education and event programming in museums and cultural institutions such as the Brooklyn Museum, the Brooklyn Academy of Music, and the Rubin Museum. She is also a creative technologist with an interdisciplinary approach to building integrations that help solve technology challenges, and a research scholar creating the field of melisma studies.

In partnership with Drs. Ashley Offill, Beth Mattison, and John Bell, the Digital Platforms, Media, and Archives Department organized a three-day symposium titled "Terms of Art: Design, Description, and Discovery in Cataloging." The symposium brought together museum, library, and archival practitioners, technologists, and scholars

to examine more inclusive ways with which to talk about cultural heritage as well as the technologies we use to do that work. Session highlights included “Reparative Archival Description at Rauner Special Collections,” “Written Descriptions of Disabled and Impaired People,” and “Alt Text Power Hour,” a hands-on session about how to write alt text for artwork. (“Alt text” is text that describes an image on a webpage or document; it is a necessary tool for visually impaired people.)

Inspired by the Alt Text Power Hour, the museum organized a small working group consisting of the digital team, the mutual learning fellows, and representatives from communications and registration to learn how to write alternative text. With Head of Communications, Content, and Brand Alison Palizzolo as the in-house expert, the alt text team has developed training exercises for the group and, eventually, other staff as well. Over the next year, we hope to have authorship of alt text completely woven into our digital practice.

The first week of June, Assistant Director, Digital Platforms, Media, and Archives Meredith Steinfelds and Richel Cuyler attended IIF’s (International Image Interoperability Framework) annual conference in Naples, Italy. IIF is “a set of open standards for delivering high-quality, attributed digital objects online at scale” (from the IIF webpage: <https://iif.io/>). In practice, it can create opportunities for images across



The IIF opening reception, held at Villa Ferretti, Naples. Photo by Caitlin Perry.

collections to come together in a single viewing experience. It can also facilitate closer-looking experiences and create annotations on an image or series of images. The museum has used IIF for digital storytelling in interactives about Thornton Dial’s *Heaven and Hell on Earth* and Mulka Wirripanda’s *Retja I | Rainforest I*, and staff will continue to develop these resources in a collaboration that includes curatorial, education, and the digital team. By maintaining a constant presence within the IIF community, we hope to continue integrating the technology into our practice and deepen connections with other museums using it.

As a direct result of Richel Cuyler’s Mellon-funded appointment that



A slide from the museum's digital closer look of *Retja I | Rainforest I* built by Mutual Learning Fellow Jayde Xu using a IIIF platform.

spans the library and museum, both institutions have begun to team up more formally on projects. In addition to IIIF, we have been offering mutual support in digital preservation strategies and have begun work on a nascent cultural heritage hub. This hub will gather all Dartmouth staff who work in digital cultural heritage and create a network for support, research, and future collaborations.

DIGITIZATION OF THE COLLECTION

There are two digitization teams at the Hood Museum of Art. Mutual Learning Fellow Nichelle Gaumont and contract photographer Sara Jamback focus primarily on new acquisitions, large artworks, and three-dimensional artwork. Digitization Technician Christopher Warren, Nathalia Whitecar, Assistant Registrar for Exhibitions Kristie Couser, and Museum Preparator Emory Marshall—along with Nichelle and

former staff member Dana Kerdesky—focus on works on paper, photography backlog, and low-relief archaeological material.

Digitization Statistics 2022–23

- 15,531 distinct official photographs
- 5,836 artworks received official photographs, accounting for 8.6 percent of the entire collection.
- In-house photography (i.e., not taken by a contract photographer or intern) accounted for 6.8 percent of the entire collection.
- Overall, 56 percent of the collection has at least one image, whether official or a reference image.

Digitization Highlights

- Paul Sample
- Piranesi
- Archaeology
- Poster collection
- Sonia Landy Sheridan collection

On the horizon: With the exponential growth of our photography practice comes a greater need to share the images created. The museum looks forward to becoming part of the Open Access community, joining over 1,000 of our peer institutions in providing publicly available downloadable images of artworks in the public domain.



Paul Sample, *Subway Man*, 1943, watercolor on sketchbook page. Gift of the artist, class of 1920; W.983.34.50. Photo by Christopher Warren.



With increased digitization comes fun discoveries! The digitization team found this doodle on the back of Paul Sample's *Studies of a Dog*.



Paul Sample, *Between Classes*, 1938, watercolor on wove [Arches] paper. Gift of Frederick B. Whittemore, Class of 1953, Tuck 1954; 2012.22. Photo by Christopher Warren.



Giovanni Battista Piranesi, *Frontispiece with Statue of Minerva Amidst Ruins*, from *Le Magnificenze di Roma: Vedute di Roma*, 1748, etching on heavy laid paper. Hood Museum of Art, Dartmouth; PR.977.24.4. Photo by Christopher Warren.

MUTUAL LEARNING FELLOWSHIP

As a team, the mutual learning fellows facilitated an art-making activity funded by a Dartmouth's Centers Forum mini-grant in the Hood Atrium. They also took a professional development trip in October 2022 to Boston for the *Transcultural Exchange* conference.

Jayde Xu co-presented at a panel at the Association of Academic Museum and Galleries (AAMG) conference at the University of Kansas with Associate Curator of Collections Ashley Offill and Curator of Academic Programming Amelia Kahl. The panel focused on ways different Hood Museum departments are engaging with their public audiences, and Jayde's section focused on approaching community engagement with a variety of artmaking teaching strategies. Jayde was also awarded a grant to participate in the NEH Teachers Institute at the Wing Luke Museum. This teachers' workshop focused on broadening knowledge of Asian American and Pacific Islander history as it is rooted in local Seattle sites, and the group exchanged teaching strategies for teaching with AAPI history and primary materials and documents.

Nichelle participated in the weeklong mount-making intensive workshop with the other preparators facilitated by Bill Mead. They attended the CAA conference in New York in February 2023, helped Associate Curator of Photography Alisa Swindell coordinate the installation of the video work *Ga Bose Gangwe* in

the vitrine window, and attended the Northeast Document Conservation Center conference on AV preservation in May 2023. Additionally, they started their MALS program here at Dartmouth and are earning a master's degree alongside their fellowship work.

Beatriz went on a major curatorial research trip to Los Angeles, where they met with peer curators and immersed themselves in numerous galleries. They also had the opportunity to visit individual artist studios, a key part of curatorial practice. Recently, they were awarded a Katharine Bakeless Nason Fellowship to attend the Breadloaf



Steven Molina Contreras, *Mother Alma #3, She'll Hold You for a Lifetime, United States, 2019*, from the series *Adelante (Forward)*, 2019, archival inkjet print. Purchased through the Sondra and Charles Gilman Jr. Foundation Fund; 2022.77.1. Photo by Sara Jamback.

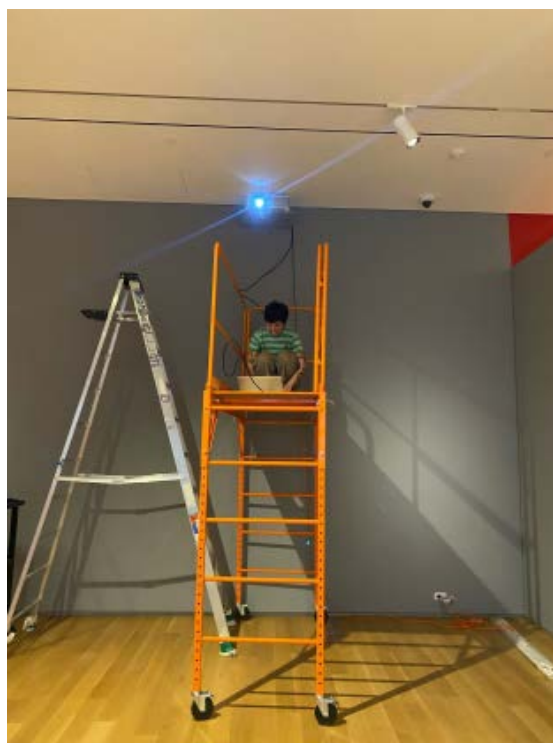


The museum partnered with the Book Arts Department in the Dartmouth Library to make bilingual letterpress designs inspired by *¡Printing the Revolution!*. Photo by Jayde Xu.

Environmental Writers Conference at Middlebury College. Notably, Beatriz also oversaw two significant photography acquisitions. The photos, by Steven Molina Contreras in his *Adelante* series, represent the first acquisitions of a contemporary Salvadoran artist in the Hood Museum's collection.

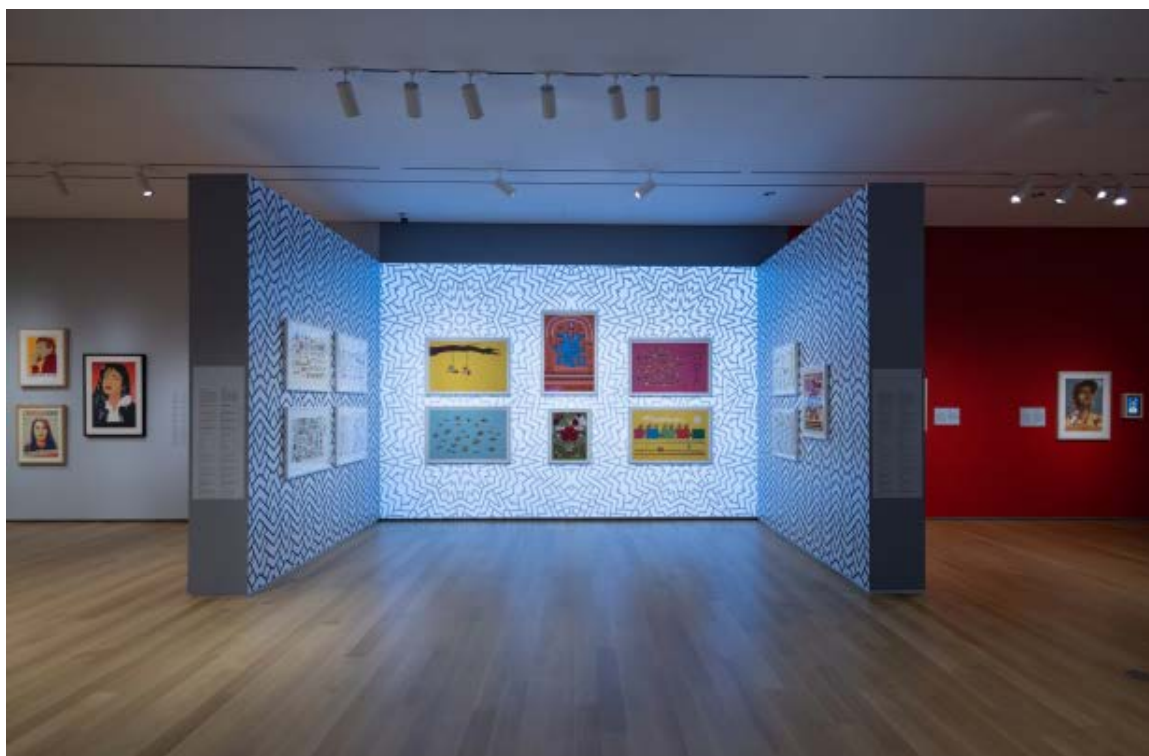
¡PRINTING THE REVOLUTION! COLLABORATION

¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now marked the first significant exhibition on which the three fellows collaborated from



Mutual Learning Fellow Nichelle Gaumont edits Michael Menchaca's Maize pattern on the projector mounted on the ceiling of the gallery. Photo by Beatriz Yanes Martinez.

start to finish. Each fellow approached the exhibition from the perspective of their individual roles within the fellowship. Nichelle Gaumont first set up the exhibition within Sketchup, the 3D digital design software that the museum uses. As the new in-house expert on the installation of digital media, they then lent their skillset to coordinating the complex needs of Michael Menchaca's *maize* pattern, which was projected onto the gallery walls that also held his artwork. This series of moving geometric patterns had to be carefully timed so that they lined up at the right moment. Nichelle also worked with the



Installation view of Michael Menchaca's artwork with the projected maize pattern. Photo by Rob Strong.

BrightAuthor software to create a touch kiosk that would provide extended didactic text for the “Changemakers” section of artwork and configured the media players that would display the born-digital artworks in the exhibition.

From a curatorial perspective, Beatriz Yanes Martinez worked on strategies to translate a show originally curated by another museum into an experience that is unique to the Hood Museum’s goals and values. They considered questions of interpretation (does this make sense, or can we have any additional intervention?), audience (with whom will the subject matter resonate versus who may need additional guidance?), and the museum’s collection (are

there affinities with the permanent collection?), and they ensured that the bilingual component is foregrounded and engaging. Beatriz, along with Associate Curator of American Art Michael Hartman, held a print pop-up preview in the museum’s Bernstein Center for Object Study. In addition, Beatriz facilitated a bilingual poetry reading with students at La Casa, gave tours in Spanish for high schoolers and the general public, and collaborated with the Latinx Employee Resource Network.

Springboarding off Beatriz’s work, Jayde Xu worked to create a Community Day at the museum. Jayde pulled from some key concepts of the show and ran activities that highlighted the artist’s



Bilingual poetry reading with Latinx students from La Casa. Photo by Beatriz Yanes Martinez.

tools and methodologies and made them accessible to visitors. She set up stations for letterpress and paste paper and facilitated a collagraph-making event led by exhibiting artist Sonia Romero. Notably, this collagraph session informed future activities in the museum's Images and ArtStart programs. Jayde also created an opportunity for the museum to evaluate where its audiences are coming from and where outreach has worked by setting



Artist Sonia Romero led a collagraph-making session for the *¡Printing the Revolution!* Community Day.

up a raffle prize, and the Education Department and public programs team will use this data to continue making our Community Day events engaging and successful. Additionally, Jayde identified campus and area partners. The museum teamed up with the library's book arts studio to get the letterpress set up with bilingual-focused designs and created resource sheets about printmaking with local studio Directangle Press.



Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala installed in Kaish, Harteveltdt, Cheatham, Northeast, Citrin, and Engles Galleries. Photo by Rob Strong.

8

DIVERSITY, EQUITY, **ACCESSIBILITY, AND** **INCLUSION (DEAI)**

The Diversity, Equity, Accessibility, and Inclusion (DEAI) efforts at the Hood Museum of Art—like many similar groups across Dartmouth and other museums—began out of conversations surrounding the murders of Breonna Taylor, Ahmaud Arberry, and George Floyd in the summer of 2020. These events as well as community responses to them marked a significant rupture in our already divided nation. Amplified by the COVID-19 pandemic, these events made systemic inequity and racism more visible and visceral than ever before

to many of us, and particularly our students.

In the face of this historic and ongoing devastation, loss, injustice, and trauma, nearly half of the museum’s staff members—twenty-two individuals—began working on action steps to set ambitious yet achievable goals that would align with the existing mission and vision of the museum and inform the Hood’s 2022–26 Strategic Plan. One of the first areas identified as a priority was “internal capacity”—that is, the recognition that, in order to

engage in meaningful outward-facing work, we first had to look inward and build our own knowledge and capacity around these issues as an institution and staff. From the outset, a main goal of the Hood Museum's DEAI work has been to provide ongoing training and informal opportunities for staff and thereby create space for critical reflection concerning our culture and practice, both internal and external.

While the size of the initial DEAI working group demonstrated both institutional and individual commitments to DEAI efforts, it also posed limitations to working effectively. The group therefore asked the question, "How can we best utilize our time, talent, and energy to make meaningful progress toward DEAI goals moving forward?"

In the summer of 2022, the DEAI working group underwent a restructuring into three separate interdepartmental working groups focused on (1) training and workplace culture, (2) accessibility, and (3) evaluation. These groups are open enrollment, elect-in teams with responsibilities that fall outside the purview of team members' job descriptions. The training and workplace culture working group leads the ongoing effort to build internal capacity around DEAI initiatives through staff- and externally led workshops and training sessions as well as more informal opportunities for staff and the campus community. The accessibility working group has focused its work on going

beyond ADA compliance within our gallery and public spaces and integrating accessibility into existing exhibition development practices. Lastly, the evaluation working group has been tasked with evaluating progress on DEAI initiatives but also integrating these data into broader institutional goals for the evaluation of exhibitions, programs, teaching, and audience engagement.

ACCESSIBILITY WORKING GROUP

The 2022–23 year was extremely productive for the museum's inaugural accessibility working group, which began by identifying immediate accessibility needs that would make the building space more accessible to the public. The key areas of concentration were seating in every sightline within the gallery space (i.e., either in every room or in an adjacent space), a trial of audio labels for an exhibition, a toolkit for people with sensory differences, and better signage for public restrooms. We were able to fundraise for all but the signage, as that requires additional input from the College and contractor bids; however, we continue to look at our options. We have also implemented other accessibility interventions, such as more accessible email practices and an updated Hood email signature.

At the beginning of 2023, in collaboration with the exhibitions team, the group also began to develop a full accessibility checklist for every exhibition. This checklist covers

everything from turning radiuses and lighting to language choices and label colors. The working group is excited to formally integrate this checklist into the museum's exhibitions practice and look forward to continued partnership with the exhibitions team, as well as other departments at the Hood Museum and Dartmouth.

EVALUATION WORKING GROUP

The evaluation working group represents the following departments of the museum: Collections, Curatorial, Education, Academic Programming, Communications and Visitor Services, Building Operations and Security, and Public Programs. The focus of its first year was to articulate the group's goals, learn about different forms of evaluation, understand how evaluation could serve different departments, consider a range of questions the Hood Museum could explore through evaluation, and try out a handful of smaller evaluation projects that use different methods to gather information. Projects from 2022–23 included student and faculty qualitative online surveys of BCOS experiences; a Community Day survey that used a raffle as an incentive to participate; a written and online "Make Space" evaluation; and a summative evaluation for *Maḍayin* which entailed visitor exit interviews. In a related project, *¡Printing the Revolution!* featured a reflection and feedback space in which visitors were invited to share their personal responses to a

subset of works from the exhibition. In either Spanish or English, visitors could describe how works were impactful and how they personally related to particular images. We received 223 responses.

In the upcoming year, the working group will develop a formative evaluation plan to support the anticipated 2026 reinstallation of the Hood Museum galleries. Given the complexity of an institution-wide series of connected thematic exhibitions, it will be imperative to seek feedback ahead of time related to how well these plans communicate a range of related ideas to various audiences. That work will begin in earnest in fall 2023.

TRAINING AND WORKPLACE CULTURE WORKING GROUP

Comprised of representatives from the Exhibitions, Curatorial, Academic Programming, Exhibitions, and Digital Platforms, Media, and Archives Departments, the training and workplace culture working group has focused on developing formal and informal opportunities for staff to learn and grow in its DEAI efforts. A key goal of this work has been to incorporate relevant sessions in already established weekly all-staff meetings to include as many staff members as possible. Another goal has been to weave DEAI work into existing exhibitions and programming as a means to demonstrate and acknowledge the relevance of these initiatives to our daily practice.



Dartmouth students explore the galleries during a Hood After 5 event, fall 2022. Photo by Lars Blackmore.

In September 2022, an all-staff training and gallery guide related to the exhibition *Maḍayin: Eight Decades of Aboriginal Bark Painting from Yirrkala* focused on pronunciation, terminology, and community knowledge. This training was an important primer for the exhibition and extremely relevant to audience engagement within the galleries, but it also allowed staff an opportunity to discuss the deeper significance of concepts such as Indigenous ways of knowing, race as a social construction, and the impacts of colonial violence in Australia. Similarly, a glossary was developed in conjunction with the October 2022 exhibition *Femme Is Fierce: Femme Queer Gender Performance in Photography* to help staff not only use but also better understand terminology

within the exhibition. Lastly, in February 2023, a gallery guide and all-staff walkthrough allowed us all to think through the role of printmaking in activism in the context of *Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now*.

In addition to these all-staff opportunities, there are more informal and ongoing initiatives supported by members of this group, including work with student organizations, employee resource networks, and the internal social justice reading group. This reading group is open to all staff members and is a biweekly brown-bag lunch in which participants discuss articles, podcasts, and films related to social justice and DEAI initiatives within museums and artistic practice.



John Stomberg presenting a pop-up exhibition of women artists in the Hood Museum of Art's collection for the 50th anniversary of co-education at Dartmouth celebration in November 2022. Photo by Laura Howard.

9

DEVELOPMENT

The Hood Museum of Art received outstanding support from our community of alumni, friends, and donors this year. The engagement we have had with our supporters reflects a diversity of interests and commitments that result in annual giving, gifts of artwork, the establishment of new funds, presence and engagement at our events, and the company of new friends. We are incredibly grateful for all the ways that our audiences support the museum.

In 2022–23 we saw an increase in interest in the Friends of the Hood and Director's Circle membership

groups and enjoyed the company of our supporters at museum events, travel opportunities, and programs. The museum had an incredible year of in-person engagement with alumni and donors in 2022–23. Development events included a pop-up exhibition organized for the 50th Anniversary of Co-Education at Dartmouth, a Board of Advisors trip to Miami Basel, a reception at artist Kent Monkman's studio in New York, and a five-day trip for Director's Circle members in Denver and Aspen, Colorado. In addition to these gatherings, business travel also brought

Hood staff members to Massachusetts, New York, Rhode Island, Virginia, Florida, Washington, D.C., New Mexico, California, and abroad for visits with our supporters, advisory board members, and prospective donors. On the heels of an already robust year of engagement, we are already looking out to future years to plan new trips and events and tap into new audiences that will build community around our program at the Hood Museum of Art.

This past academic year, we also felt an especially strong connection between the museum’s mission and the engagement we had with our donors. One remarkable example of this was the outstanding support we received

from our current and former advisory board members toward the purchase of Native American art. In fall 2022, our advisory board members gave monetary gifts to support the acquisition of Michael Naranjo’s sculpture *He’s My Brother*. This sculpture was purchased in honor of the late Dartmouth College President Emeritus James Wright. Then, in December 2022, we received a gift from a former advisory board member to acquire Rose B. Simpson’s sculpture *Heights I* for the campus public art collection. We are incredibly grateful to our advisory board members for this mission-centric giving that supports the growth of our collection.



Hood Board of Advisors members on a tour of the Hood Museum during their spring 2023 meeting. Photo by Michael Hartman.



Director’s Circle members enjoying a reception at the Martin Museum Residence in Denver on the spring 2023 Director’s Circle trip. Photo by Laura Howard.

DIRECTOR'S CIRCLE MEMBERS

Brooke Burgess Adler & James R. Adler
'60 TU'61 P'89

Mimi Alperin & Barry J. Alperin '62
TU'63 P'90 GP'26

Mary K. Andryc & David S. Andryc '82

Barbara Bares & Marc F. Efron '65

Judith Liff Barker & Joseph N. Barker '66

Ellen J. Bernstein

Betsy Blumenthal & Jonathan D. Root '82

Lisa S. Caputo '87 TU'92 & Mark Caputo
P'26

Rona H. Citrin & Jeffrey B. Citrin '80
P'11, '16

Jonathan L. Cohen '60 TU'61

Barbara E. Dau '78 P'13 MEDP'19

Carol Du Bois W'57 TUV'58 TUP'00

Molly S. Engles & Gregg L. Engles '79

Violetta Faulkner & Quentin P. Faulkner
'60

Claire Foerster & Daniel S. Bernstein '87
P'18, '21

Virginia M. Giddens & James W. Giddens
'59

Celso Gonzalez-Falla P'91

Kristy L. Harteveldt & Robert L.
Harteveldt '84 P'19, '26

Ann M. Huebner '89 & Ross P. Waller '89

Barbara J. R. Jones W'53

Melissa Kaish '83 & Jonathan Dorfman

Alyssa Rae Klein & Andrew H. Klein '89

Marina Weitzner Lewin & Andrew E.
Lewin '81 P'11, '14 THP'15

Elizabeth R. Lowenstein & David C.
Lowenstein '67

Carol O. Manegold & Robert H. Manegold
'75 P'02, '06 THP'07, '08 GRP'08

Sandeep Mathrani P'20

Jane K. McLaughlin GR'11 & Peter J.
McLaughlin

Elizabeth G. Miller & Richard A. Miller
P'26

Karen Nearburg & Charles E. Nearburg
'72 TH'74 P'10

Sally Neukom & William H. Neukom '64
H'15 P'90, '91, '97

Nancy Doerr O'Neil & Thomas F.
O'Neil III '79

Judy H. Oxman & Thomas E. Oxman '71

Donna Grant Reilly W'53 TUV'54

Linda Roesch & Frederick A. Roesch '60
TU'61

Georgina Tugwell Russo '77 & Thomas A.
Russo '77 P'08

Judy Smiley & J. Neil Smiley II '82

Katherine Stone Sonnenborn '00 &
Jonah A. Sonnenborn '99

Julia Strickland & Timothy Wahl P'05

Elaine Tefft

Robert M. Tichio '99

Alisa Wailoo & Christopher A. Wailoo '82

Gail Wasson & John H. L. Wasson '67
P'96 MEDP'95, '97, '06 GRP'95, '97

Maud Iselin Welles '77 & Jeffrey F. Welles
'77

Natalie B. Wilensky '86 & Robert B.
Bellinger

Joanne Wise W'59

Susan DeBevoise Wright '69a H'09
& James Wright '64 H'09 TUP'93
GP'15, '17, '19, '23

DONORS OF MONETARY GIFTS

Brooke Burgess Adler & James R. Adler
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Robert Z. Aliber

Mimi Alperin & Barry J. Alperin '62
TU'63 P'90 GP'26

Mary K. Andryc & David S. Andryc '82

Patty Armstrong & Fred Perkins

Anne Baird & Stephen T. Campbell

Barbara Bares & Marc F. Efron '65

Judith Liff Barker & Joseph N. Barker '66

Judith E. L. Bernat & James L. Bernat

Ellen J. Bernstein

Betsy Blumenthal & Jonathan D. Root '82

Rosemary B. Brown

Lisa S. Caputo '87 TU'92 & Mark Caputo
P'26

Nancy Chase

Priscilla P. Chester & William M. Chester
Jr.

Rona H. Citrin & Jeffrey B. Citrin '80
P'11, '16

Jonathan L. Cohen '60 TU'61

Marjorie Thomson Cook W'53 TUW'57
P'82, '87

Virginia H. Cummings & Harlan G.
Cummings P'84

Dartmouth Class of 1955

Dartmouth Class of 1959

Dartmouth Class of 1977

Barbara E. Dau '78 P'13 MEDP'19

Anne W. Day

Amy Dexter

Marilyn P. Doyle & John J. Doyle Jr. '55
TU'56

Carol Du Bois W'57 TUW'58 TUP'00

Ellsworth Kelly Foundation

Molly S. Engles & Gregg L. Engles '79

Violetta Faulkner & Quentin P. Faulkner
'60

Claire Foerster & Daniel S. Bernstein '87
P'18, '21

Carolyn E. Frye & Milton Frye

Virginia M. Giddens & James W. Giddens
'59

Gladys Kriebel Delmas Foundation

Celso Gonzalez-Falla P'91

Lisa Goren

Victoria Hansen '88

Grace W. Harde

Kristy L. Hartevelde & Robert L.
Hartevelde '84 P'19, '26

Christine M. Harvey & Christopher P.
Harvey P'15

Henry Moore Foundation

Helene B. Hickey P'86 TUP'90

Grace Hope Hill GR'75 P'79, '85

Ann M. Huebner '89 & Ross P. Waller '89

Debbie S. Jaffe & Robert M. Jaffe '58
TU'60

Barbara J. R. Jones W'53

Melissa Kaish '83 & Jonathan Dorfman

Alyssa Rae Klein & Andrew H. Klein '89

Korea Foundation

Renee Lent & David F. Lent

Marina Weitzner Lewin & Andrew E.
Lewin '81 P'11, '14 THP'15

Elizabeth R. Lowenstein & David C.
Lowenstein '67

Barbara J. MacAdam '55

Carol O. Manegold & Robert H. Manegold
'75 P'02, '06 THP'07, '08 GRP'08

Lucretia L. Martin '51 P'83

Sandeep Mathrani P'20
Jane K. McLaughlin GR'11 & Peter J.
McLaughlin
Jan Meck & John F. Meck '67
Elizabeth G. Miller & Richard A. Miller
P'26
Amy R. Morel '95 & Joseph R. Morel '95
Karen Nearburg & Charles E. Nearburg
'72 TH'74 P'10
Sally Neukom & William H. Neukom '64
H'15 P'90,'91,'97
Nancy Doerr O'Neil & Thomas F. O'Neil
III '79
Judy H. Oxman & Thomas E. Oxman '71
Beverly Payne & David B. Payne '58
Samuel R. Peterson* '56
Marsha Queen Pratt & Peter S. Pratt '71
P'06
Patricia Prem & Herbert Prem
Mary Bergquist Quinton-Barry TU'83 &
James J. Barry
Celia Ann Rafalko & John R. Sample '74
Jan Seidler Ramirez '73
Michael M. Ransmeier '66
Lynn Saidenberg Rauch & Arthur
I. Rauch '54 TU/TH'55 P'86,'88
MEDP'94 GP'19
Donna Grant Reilly W'53 TUW'54
Megan M. Remmelts '04 & Jayson T.
Remmelts '04
Robert B. Rettig
Linda Roesch & Frederick A. Roesch '60
TU'61

Georgina Tugwell Russo '77 & Thomas A.
Russo '77 P'08
Samuel H. Kress Foundation
Nancy D. Sanders & Stewart Sanders '56
Margaret Sheppard & Edward John Bash
Jr. '67
Judy Smiley & J. Neil Smiley II '82
Katherine Stone Sonnenborn '00 &
Jonah A. Sonnenborn '99
Josene Steinberg W'61 P'88,'91
Julia Strickland & Timothy Wahl P'05
Christine Taylor & Jack Taylor
Elaine Tefft
Robert M. Tichio '99
Kristin Kellogg Valdmanis '95 & Warren
G. Valdmanis '95
Noelle G. Vitt & Geoffrey J. Vitt P'04
Alisa Wailoo & Christopher A. Wailoo '82
Gail Wasson & John H. L. Wasson '67
P'96 MEDP'95,'97,'06 GRP'95,'97
Maud Iselin Welles '77 & Jeffrey F. Welles
'77
Natalie B. Wilensky '86 & Robert B.
Bellinger
Katherine Wilkerson
Joanne Wise W'59
Susan DeBevoise Wright '69a H'09 &
James Wright* '64 H'09 TUP'93
GP'15,'17,'19,'23

DONORS OF ARTWORK

Roger Arvid Anderson
Anonymous
Kristine Arges
Audrey M. Cherin Trust
Daphne Bransten & Robert J. Bransten
'56 P'88
Anthea Fane
Dimitri Fane
Guillermo Galindo
Gana Foundation for Arts and Culture
Ellen J. Greenberg
Laura Hercher
Judith Deitrich Hood* & Charles H.
Hood* '51
Jeffrey L. Horrell & Rodney F. Rose
Judith Kohn* GP'16 & Eugene H. Kohn
'60 GP'16

Raymond E. Jankowich '52 MED'53
P'91, '94
Brynna Ledyard
Kathleen Ledyard
Hilary Leff & Elliot Groffman
Robert A. Levinson*
Andrea Kormann Lowe '77
Park Dae Sung
Samuel R. Peterson* '56
Elaine Tefft
The Tenenbaum Family (Alison
Tenenbaum, Ann Tenenbaum, Brian
Tenenbaum, & Margot Tenenbaum)
Janice E. Abert Wilson

*Deceased



Staff members Meredith Steinfelds, Jayde Xu, and Katie Coggins pictured at a workshop in January 2023. Photo by Kata Sasvari.

10

OUR TEAM

The Hood Museum was delighted to welcome a number of new staff members to the team in 2022–23, including, in alphabetical order, Alex Bortolot (deputy director), Giselle Hart (business assistant), John Milnes (visitor services guide), Jeremy Porter (visitor services guide), Ramie Speicher (business officer), and Andrew Turner (onetime visitor services manager returning as security/building manager).

We also bid farewell to Jessica Havrda

(associate director of finance and administration), Molly Hoisington (museum preparator), Isadora Italia (campus engagement manager), Deborah Jayne (visitor services guide), Dana Kerdesky (archivist), Vivian Ladd (teaching specialist), Steve Perkins (security/building manager), and Ashley Todt (visitor services guide).

Other staff news included the appointment of Haely Chang as the museum’s inaugural Jane and Raphael

Bernstein Associate Curator of East Asian Art, effective in fiscal year 2024, and the joint appointment with the President's Office of Kerianne Armelli to consult on Dartmouth's ongoing repatriation efforts, effective in fiscal year 2024. The resignation of Vivian Ladd resulted in the creation of a full-time assistant curator of education role that we will hire in fiscal year 2024. The museum also hired a temporary art handler and a temporary events assistant in 2022–23.

Organizational restructuring included a new reporting structure for the curators with the promotion of Jami Powell to associate director of curatorial affairs and curator of Indigenous art as well as a new reporting structure for the departments of external relations and operations, registrars, exhibitions, and digital platforms, media, and archives with the hire of Alex Bortolot as deputy director. The past year saw the unionization of visitor services guides and the retirement of three advisory board members (chair Gina Russo, Maud Welles, and Merele Williams).

WELLNESS

The Hood Museum of Art formed the wellness committee in January 2023 to prioritize workplace morale and to encourage more interaction among staff members from different departments. The Wellness Committee helps employees find work-life balance while creating an office culture where staff

members feel cared for by the institution and each other.

Through activities like candygrams (opportunities to write a short note of gratitude accompanied by a piece of candy left in the recipient's mailbox) and the marble jar (a running count of museum accomplishments leading to a celebration), the wellness committee promotes appreciation of employees' contributions on a personal and institutional level. Over the course of our first year, the committee has organized events including bingo inspired by the Hood Museum's collection, a financial wellness seminar, a round of the Hood Museum's own escape room game inspired by the Assyrian reliefs, and a visit with Baxter, a local therapy dog. The committee has also organized recurring wellness activities for staff, such as drop-in artmaking activities and a staff movement series.

In addition to internal events, the committee also promotes a campus-wide fiber arts circle that brings colleagues from across Dartmouth campus together to work on fiber arts projects during lunchtime. This crafting group became a way for Hood makers to engage with other creative people across campus on a regular basis. In the coming year, the committee plans to provide other opportunities for community building through cross-campus events and community service with organizations across the Upper Valley.

STAFF (AS OF SEPTEMBER 2023)

Sue Achenbach, Lead Preparator
Emily Andrews, Native American Graves
Protection and Repatriation Act
(NAGPRA) Research Assistant
Kerianne Armelli, Project Manager,
Osteology Review and Repatriation
Coordination*
Katherine Armstrong, Visitor Services
Guide
Alexander Bortolot, Deputy Director
Catherine Burak, Gallery Attendant
Haely Chang, Jane and Raphael
Bernstein Associate Curator of East
Asian Art
Katie Coggins, Museum Educator
Kristie Couser, Assistant Registrar
Richel Cuyler, Cultural Heritage
Technical Developer to Advancing
Pathways for Long-Term
Collaboration*
Nichelle Gaumont, Board of Advisors
Mutual Learning Fellow
Nicole Gilbert, Head of Exhibitions
Cynthia Gilliland, Associate Registrar
Giselle Hart, Business Assistant
Michael Hartman, Jonathan Little Cohen
Associate Curator of American Art
Laura Howard, Assistant to the Director
and Advancement Manager
Amelia Kahl, Barbara C. and Harvey
P. Hood 1918 Curator of Academic
Programming
Lauri Kobar, Museum Preparator
Randall Kuhlman, Center for Object
Study Coordinator
Emory Marshall, Museum Preparator

Beatriz Yanes Martinez, Board of
Advisors Mutual Learning Fellow
Elizabeth Rice Mattison, Andrew
W. Mellon Associate Curator of
Academic Programming
Neely McNulty, Hood Foundation
Curator of Education
Zachary Miller, Cultural Heritage and
Indigenous Knowledges Fellow*
John Milnes, Visitor Services Guide
Daniel Nassau, Visitor Services Guide
Matthew Oates, Museum Preparator
Ashley Offill, Associate Curator of
Collections
Alison Palizzolo, Head of
Communications, Content,
and Brand
Jeremy Porter, Visitor Services Guide
Jami Powell, Associate Director of
Curatorial Affairs and Curator of
Indigenous Art
Sharon Reed, Programs and Events
Manager
Joseph Richter, Visitor Services Guide
Grace Ross, Visitor Services Guide
Anna Kaye Schulte, Communications
Coordinator
Tala Short, Visitor Services Manager
Ramie Speicher, Business Officer
Meredith Steinfels, Assistant Director,
Digital Platforms, Media, and
Archives
John Stomberg, Virginia Rice Kelsey
1961s Director
Alisa Swindell, Associate Curator of
Photography
Andrew Turner, Head of Building
Operations and Security



Winter Opening, 2023. Photo by Rob Strong.

Christopher Warren, Digitization
Technician

Nathalia Whitecar, Collection
Information and Digitization
Assistant

Jayde Xu, Board of Advisors Mutual
Learning Fellow

*Indicates joint appointment with
another department

**BOARD OF ADVISORS (AS OF
SEPTEMBER 2023)**

Lisa J. Bransten '88

Lisa S. Caputo '87 TU'92 P'26

Jordan Ann Craig '15

Robert J. Grey P'02 GP'07

Ann M. Huebner '89

Andrew E. Lewin '81 P'11 P'14 THP'15

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Karen Nearburg

John O. Parker Jr. '89 TU'94 P'21

Megan M. Remmelts '04

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Elliot A. Stultz '83

Steven S. Tseng '95 TU'01

Christopher A. Wailoo '82

Natalie B. Wilensky '86

Susan DeBevoise Wright '69a H'09

DOCENTS (AS OF SEPTEMBER 2023)

Mary Chin

Calli Guion

Kathy Kimball

Nancy Leavitt-Reibel

Claire Lyon

Linda Oidtmann

Mary Quinton-Barry

Ellie Ringer

Kathryn Stearns

Deb Springhorn

INTERNS (AS OF SEPTEMBER 2023)

Kaitlyn Anderson '24

William Bagger '24

Anthony Ball '23

Madyson Buchalski '24

Ash Chinta '24

Nizhonie Denetsosie-Gomez '25

Colin Donnelly '24

Sebastian Fernandez '24

Marta Hulievska '25

Aidan Lee '25

Emil Liden '25

Stella Lindfors '25

Jeffrey Liu '24

Ellie McLaughlin '25

Noor Najeed '25

William David Rogers '25

Molly Rouzie '24

Caroline York '25



Dartmouth students taking a selfie during a student event, fall 2022. Photo by Lars Blackmore.

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BY THE NUMBERS

July 1, 2022–June 30, 2023

Attendance

- Museum gallery attendance **29,202**
- Dartmouth student attendance **6,303**
- Children and youth attendance **3,589**
- Adult attendance **19,257**
- Program attendance **3,050**

Online Engagement

- Museum website visits **185,629**
- Facebook **4,961**
- Instagram **5,959**
- Twitter/X **3,981**
- LinkedIn **504**

The Collection

- Works in the collection **67,714**
- Works receiving conservation **10**
- Loans to other institutions **28**
- New acquisitions **402**
- Objects digitized **5,836**

Academic Use of the Galleries and Bernstein Center for Object Study

- Number of class visits **346**
- Number of faculty visits **348**
- Number of student visits **5,548**
- Works pulled from storage for teaching **2,867**

Programs

- Public programs **72**
- Lectures, symposia, gallery talks, and special events **35**
- Family programs **6**
- K-12 students served in Images, Art Start, and tours **3,481**
- Co-curricular Dartmouth student programs **50**
- Attendance at co-curricular Dartmouth student programs **2,965**

Staff

- Full time **44**
- Part time **0**
- Temporary **1**
- Interns **18**
- Docents **10**

Museum Statistics

- Galleries **16**
- Gallery square footage **16,360**
- Bernstein Center for Object Study square footage **1,566**



Approaching the Hood Museum of Art from the east, June 2023. Photo by Rob Strong.

APPENDIX: COLLECTION ACTIVITY

July 1, 2022–June 30, 2023

ACQUISITIONS

Total of 402 objects acquired for the permanent collection

2022.39

Tseng Kwong Chi

San Francisco, California, 1979

Gelatin silver print

Purchased through the Virginia and Preston T. Kelsey 1958 Fund. Selected by participants in the seminar “Museum Collecting 101”: Garret D. Andreine, Class of 2022; Madeleine (Maddy) Codding, Class of 2025; Eda Naz Gokdemir, Class of 2025; Sydney A. Hoose, Class of 2025; Chuanyuzhu (Alene) Jin, Class of 2025; Millie A. Keogh, Class of 2025; Denis Lee, Class of 2025; Isabelle (Izzy) Lust, Class of 2025; Ellie McLaughlin, Class of 2025; Eddi Mo, Class of 2025; Aryanna Qusba, Class of 2025; Elisabeth Schlossel, Class of 2025; Sadie A. Weil, Class of 2025; Tea Wallmark, Class of 2025

2022.40.1

Roger Shimomura

American Citizen #1, 2006

Lithograph on paper

Purchased through the Mrs. Harvey P. Hood W’18 Fund

2022.40.2

Roger Shimomura

American Muse, 2017

Lithograph on paper

Purchased through the Mrs. Harvey P. Hood W’18 Fund

2022.41ab

Mohau Modisakeng

Ga bose gangwe, 2014

Single-channel HD video, 135 seconds

Purchased through the Sondra and Charles Gilman Jr. Foundation Fund

2022.42.1

Melissa Shook

December 5, 1972, 1972

Gelatin silver print

Purchased through the Elizabeth and David C. Lowenstein ’67 Fund

2022.42.2

Melissa Shook

May 12, 1973, 1973

Gelatin silver print

Purchased through the Elizabeth and David C. Lowenstein ’67 Fund

2022.42.3

Melissa Shook

May 24, 1973, 1973

Gelatin silver print

Purchased through the Elizabeth and David C. Lowenstein ’67 Fund

2022.42.4

Melissa Shook

March 19, 1973, 1973

Gelatin silver print

Purchased through the Elizabeth and David C. Lowenstein ’67 Fund

2022.43.1
Rotimi Fani-Kayode
The Golden Phallus, 1989, printed 2021
Archival chromogenic color print
Purchased through the William S. Rubin
Fund

2022.43.2
Rotimi Fani-Kayode
Untitled, 1987–88, printed 2021
Archival chromogenic color print
Purchased through the William S. Rubin
Fund

2022.43.3
Rotimi Fani-Kayode
Golden Phallus, 1989, printed 2021
Archival chromogenic color print
Purchased through the William S. Rubin
Fund

2022.44.1
Omar Imam
Untitled (found myself in narrow places), 2015
Pigment print on paper
Purchased through the Contemporary
Art Fund and the Elizabeth and David C.
Lowenstein '67 Fund

2022.44.2
Omar Imam
Untitled (My wife is Blind), 2015
Pigment print on paper
Purchased through the Contemporary
Art Fund and the Elizabeth and David C.
Lowenstein '67 Fund

2022.44.3
Omar Imam
Untitled (privacy in Syria), 2015
Pigment print on paper
Purchased through the Contemporary
Art Fund and the Elizabeth and David C.
Lowenstein '67 Fund

2022.44.4
Omar Imam
Untitled (testicles are in danger), 2015
Pigment print on paper
Purchased through the Contemporary
Art Fund and the Elizabeth and David C.
Lowenstein '67 Fund

2022.44.5
Omar Imam
Untitled (there was only grass), 2015
Pigment print on paper
Purchased through the Contemporary
Art Fund and the Elizabeth and David C.
Lowenstein '67 Fund

2022.45.1
Rania Matar
Kefa, Gambier, Ohio, from the series *SHE*,
2018
Archival pigment print
Purchased through the Edward, Julia,
Victoria, and Christopher Hansen Fund
for Photographic Acquisitions and the
Olivia H. Parker and John O. Parker '58
Acquisition Fund

2022.45.2
Rania Matar
Alae (with the mirror), Beirut, Lebanon, from
the series *SHE*, 2020
Archival pigment print
Purchased through the Edward, Julia,
Victoria, and Christopher Hansen Fund
for Photographic Acquisitions and the
Olivia H. Parker and John O. Parker '58
Acquisition Fund

2022.45.3
Rania Matar
Alae, Khyiam, Lebanon, from the series *SHE*,
2019
Archival pigment print
Purchased through the Edward, Julia,
Victoria, and Christopher Hansen Fund
for Photographic Acquisitions and the
Olivia H. Parker and John O. Parker '58
Acquisition Fund

2022.45.4
Rania Matar
Rhea S., Piccadilly Theater, Beirut, Lebanon,
from the series *Where Do I Go?*, 2021
Archival pigment print
Purchased through the Edward, Julia,
Victoria, and Christopher Hansen Fund
for Photographic Acquisitions and the
Olivia H. Parker and John O. Parker '58
Acquisition Fund

2022.46
Valjean McCarty Hessing
Yesterday Never Returns, 1972
Gouache on paper
Purchased through the Acquisition and
Preservation of Native American Art
Fund

2022.47.1
Cara Romero
The Zenith, 2022
Archival pigment print
Purchased through the Acquisition and
Preservation of Native American Art
Fund

2022.47.2
Cara Romero
3 Sisters, 2022
Archival pigment print
Purchased through the Acquisition and
Preservation of Native American Art
Fund

2022.48
Michael Namingha
Altered Landscape #15, n.d.
Digital chromogenic color print face-
mounted to shaped acrylic
Purchased through the Jean and Adolph
Weil Jr. 1935 Fund

2022.49ab
Chris Pappan
*Nionkiwadonbe O Ni Sceje (Reflections in the
Long Lake) #1*, 2022
Graphite and colored pencil on Evanston
municipal ledger paper
Purchased through the Phyllis and
Bertram Geller 1937 Memorial Fund
and the James and Barbara Block
Acquisitions Endowment

2022.50
Michael Naranjo
He's My Brother, 2001
Bronze
Purchased in memory of Dartmouth
President Emeritus James Wright by the
Hood Museum of Art Board of Advisors

2022.51
Helen Frankenthaler
Inlet, 1965
Acrylic on canvas
Purchased through the Evelyn A. and
William B. Jaffe 2015 Fund

2022.52.1
Jay DeFeo
Alabama Hills No. 5, 1986
Oil on linen
Purchased through the Miriam H. and S.
Sidney Stoneman Acquisition Fund

2022.52.2
Jay DeFeo
Untitled, from the series *Reflections of Africa*,
1987
Graphite, oil pastel, and acrylic on paper
Purchased through the Miriam H. and S.
Sidney Stoneman Acquisition Fund

2022.53
Nick Cave
Soundsuit (NC.06.019), 2006
Appliquéd knitted and crocheted fabric,
plastic netting, Easter grass, cellophane
and mylar ribbon, plastic tubing,
sequins, mirrors, beads, yarn, and paint,
mounted on a commercial mannequin
Purchased through the Mrs. Harvey P.
Hood W'18 Fund

2022.54
Daniel Minter
A Distant Holla (Chapter 1), 2018
Acrylic and metal on wood
Purchased through the Julia L. Whittier
Fund and a gift from Judith Liff Barker
and Joseph N. Barker '66

2022.55.1
Elizabeth Catlett
Survivor, 1983
Linocut on paper
Purchased through the William S. Rubin
Fund

2022.55.2
Hughie Lee-Smith
Artist Life #2, 1939
Lithograph on paper
Purchased through the William S. Rubin
Fund

2022.56
Taryn Simon
*Ron Williamson. Baseball field, Norman,
Oklahoma, Williamson was drafted by the
Oakland Athletics before being sentenced to
Death, Served 11 years of a Death sentence for
First Degree Murder*, 2002, printed 2022
Archival inkjet print
Purchased through the Elizabeth and
David C. Lowenstein '67 Fund

2022.57
Beatrice Hamerani
*Pope Innocent XII (obverse); Pelican Piercing
Its Breast (reverse)*, 1694
Silver
Purchased through the Jean and Adolph
Weil Jr. 1935 Fund

2022.58.1
Abigail Hadeed
Flying Agitan: Ifa Moloko, 2019
Photograph on Palo Duro Etching paper
Purchased through the William S. Rubin
Fund

2022.58.2
Abigail Hadeed
La Venezuela Statue, 2019
Photograph on Palo Duro Etching paper
Purchased through the William S. Rubin
Fund

2022.58.3
Abigail Hadeed
Feeding the Ancestors, 2019
Photograph on Palo Duro Etching paper
Purchased through the William S. Rubin
Fund

2022.58.4
Abigail Hadeed
Chant Down Babylon, 2019
Photograph on Palo Duro Etching paper
Purchased through the William S. Rubin
Fund

2022.59
Monica Jo Raphael
*Nuh-Mah-Nuh Daawina Akiin (Homelands of
the Comanche People)*, 2020
Birch bark, natural and dyed porcupine
quills, antique and 24-karat gold Czech
seed beads, antique brass thimbles
and hawk bells, black fire-polished
antique glass beads, dyed horsehair, and
traditionally brain-tanned and smoked
deer hide
Purchased through the Phyllis and
Bertram Geller 1937 Memorial Fund

2022.60.1
Mahtab Hussain
Abdoulie Ebrahim Faal, from the portfolio
Muslims in New York, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and
Andrew E. Lewin, Class of 1981

2022.60.2
Mahtab Hussain
Abdel Rahman, from the portfolio *Muslims in
New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and
Andrew E. Lewin, Class of 1981

2022.60.3
Mahtab Hussain
Zuhour Albawni, from the portfolio *Muslims
in New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and
Andrew E. Lewin, Class of 1981

2022.60.4
Mahtab Hussain
Aissatou Bah, from the portfolio *Muslims in
New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and
Andrew E. Lewin, Class of 1981

2022.60.5
Mahtab Hussain
Norhan Ahmed, from the portfolio *Muslims
in New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and
Andrew E. Lewin, Class of 1981

2022.60.6
Mahtab Hussain
Malak Mosri and Sherouk Morsi, from the portfolio *Muslims in New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and Andrew E. Lewin, Class of 1981

2022.60.7
Mahtab Hussain
Bree Darby, from the portfolio *Muslims in New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and Andrew E. Lewin, Class of 1981

2022.60.8
Mahtab Hussain
Adéyanjú Aiyégbùsì, from the portfolio *Muslims in New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and Andrew E. Lewin, Class of 1981

2022.60.9
Mahtab Hussain
Mohammed Yasser, from the portfolio *Muslims in New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and Andrew E. Lewin, Class of 1981

2022.60.10
Mahtab Hussain
Arslan Mehal, from the portfolio *Muslims in New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and Andrew E. Lewin, Class of 1981

2022.60.11
Mahtab Hussain
Ahmed Mohamed, from the portfolio *Muslims in New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and Andrew E. Lewin, Class of 1981

2022.60.12
Mahtab Hussain
Soulihe Nida, from the portfolio *Muslims in New York*, 2021, printed 2022
Giclée print
Purchased with a gift from Marina and Andrew E. Lewin, Class of 1981

2022.61
Bhasha Chakrabarti
It's a Blue World, 2021
Hand-quilted, used jeans and natural indigo-dyed handloom fabric with hand embroidery
Purchased through the William S. Rubin Fund and the Stephen and Constance Spahn '63 Acquisition Fund

2022.62
Shirin Neshat
I Am Its Secret, 1993
Chromogenic color print
Purchased through the Virginia and Preston T. Kelsey 1958 Fund

2022.63.1
Walter A. Ufer
Sorrel, 1936
Oil on canvas
Gift of Judith D. and Charles H. Hood, Class of 1951

2022.63.2
Paul Sample
Woodwind Quintet, n.d.
Oil on canvas
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.3
Ben Frank Moss
Evening Light / Island Dream, 1991
Oil on paper
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.4
Peggy Bacon
Aesthetic Pleasure, 1936
Drypoint on paper
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.5
Isabel Bishop
In the Bus, 1947
Etching on paper
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.6.1
Johann Christian Brand
Plate from *Zeichnungen nach dem gemeinen
Volke besonders Der Kaufruf, Vienna, 1775, 1775*
Engraving on paper
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.6.2
Johann Christian Brand
Plate from *Zeichnungen nach dem gemeinen
Volke besonders Der Kaufruf, Vienna, 1775, 1775*
Engraving on paper
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.7
Winslow Homer
*Raid on a Sand-swallow Colony—“How Many
Eggs?”*, from *Harper’s Weekly*, vol. XVIII,
1874
Wood engraving on paper
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.8
Charles Wheeler Locke
Waterfront, 1936
Lithograph on paper
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.9
Paul Sample
Maple Sugaring, 1944
Oil on canvas
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.10
Unidentified Lozi maker
Pottery, n.d.
Ceramic
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.11
Unidentified Lungu maker
Pottery, n.d.
Ceramic
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.12
Unidentified Native American maker
Olla (water jar), n.d.
Ceramic
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.63.13
Jacques-Gérard Milbert
View of Boston Harbor from Dover Street Bridge,
1825
Lithograph on paper
Gift of Judith D. and Charles H. Hood,
Class of 1951

2022.64
Unknown British maker
Hyoscy apothecary bottle, late 18th to
early 19th century
Amethyst glass
Gift of Marie-Elaine Tefft, Trustee, in
memory of Thomas E. Tefft and his son,
Stanton E. Tefft

2022.65
Tsugouharu Foujita
Youki, 1927
Oil and India ink on canvas
Gift of Robert Bransten, Class of 1956

2022.66.1
Richard Burnside
King, 1990
Paint and found material on board
Gift of Judy and Eugene Kohn,
Class of 1960

2022.66.2
L. W. Crawford
Gravestone, 1987
Mixed media on shaped wood
Gift of Judy and Eugene Kohn,
Class of 1960

2022.66.3
Bessie Harvey
Man on Horse, 1981
Painted sticks and found wood
Gift of Judy and Eugene Kohn,
Class of 1960

2022.66.4
Suhagbati Saha
To Market, 1990-99
Acrylic on paper
Gift of Judy and Eugene Kohn,
Class of 1960

2022.66.5
Captain William Edward Jordan
Winding Way, 1961
Chalk and graphite on paper
Gift of Judy and Eugene Kohn,
Class of 1960

2022.66.6
Jorelus Joseph
Birds, n.d.
Paint on canvas
Gift of Judy and Eugene Kohn,
Class of 1960

2022.66.7
Alexander A. Maldonado
Right to Die Hospital, 1983
Paint on wood
Gift of Judy and Eugene Kohn,
Class of 1960

2022.66.8
Mose Tolliver
Self-Portrait, 1970–89
Paint on composite board
Gift of Judy and Eugene Kohn,
Class of 1960

2022.66.9
Mose Tolliver
Pico Bird, 1975–85
Enamel on particle board
Gift of Judy and Eugene Kohn,
Class of 1960

2022.66.10
Henry Speller
Car with Telephone Poles, about 1980
Pencil and crayon on paper
Gift of Judy and Eugene Kohn,
Class of 1960

2022.67.1
Leonard Freed
A family argument. When the man went for the woman the police jumped him, New York City, 1978, 1978
Gelatin silver print
Gift of Laura Hercher

2022.67.2
Leonard Freed
Trendy, looking tough, but only pussycats, 1976, 1976
Gelatin silver print
Gift of Laura Hercher

2022.67.3
Leonard Freed
Another police family pose in their backyard swimming pool. Their house is in the background, 1976, 1976
Gelatin silver print
Gift of Laura Hercher

2022.67.4
Leonard Freed
A thirty-year-old woman of two children committed suicide by jumping from the roof of her tenement building, clutched in her hand was a syringe of drugs, New York City, 1978, 1978
Gelatin silver print
Gift of Laura Hercher

2022.67.5
Mike Disfarmer
“Standing soldier and girlfriend embracing”, about 1940
Gelatin silver print
Gift of Laura Hercher

2022.67.6
Mike Disfarmer
Seated couple, the man in hat and denim coveralls, diamond border, about 1936
Gelatin silver print
Gift of Laura Hercher

2022.67.7

Horst Faas

Katanga Deserter Beaten Before Execution: this was the scene last Friday on the Kamina airstrip as former comrades kicked and beat recaptured deserters from the Katanga army as they were returned by plane to their former units for execution. The deserters had gone over to the Congolese army during recent border fighting. All were executed, November 6, 1961, 1961

Gelatin silver print

Gift of Laura Hercher

2022.67.8

Horst Faas

Congo Leader In Custody: President Moise Tshombe of Katanga is glum faced as he sits in a wicker chair under guard by troops of the Congolese central government after his arrest at Coquilhatville Airport on April 26th, 1961. Officer in the background is not identified. Tshombe, held after walking out of the Coquilhatville political conference in disgust, is reported to be still under armed guard in a Coquilhatville villa, 1961

Gelatin silver print

Gift of Laura Hercher

2022.67.9

Horst Faas

The Traditional Sport: It's the national pastime in Bhutan—here, a keen youngster draws a steady bow at archery practice. The 1.3 million residents of the secluded Himalayan kingdom still retain much of their traditional way of life. But tourists are beginning to discover the country and the local inhabitants are slowly learning new ways, March 10, 1976, 1976

Gelatin silver print

Gift of Laura Hercher

2022.67.10

Horst Faas

Regimented Devotion: Lines of well-drilled schoolgirls, on parade in Taipei, Taiwan's capital, hold up their identical pictures of Chiang Kai-shek—showing him some 20 years ago. Wearing the usual prescribed dress and haircuts, they are taking part in government-organized celebrations in honor of the Generalissimo's election to a fifth term as president, May 17, 1972, 1972

Gelatin silver print

Gift of Laura Hercher

2022.67.11

Horst Faas

Students, a Keystone of Power: Indonesian youths chant slogans during a recent student rally in Jakarta. The students played a major role in the destruction of the Communist Party in Indonesia. The Communist Party there used to be the biggest outside the Communist world. Many observers believe the students hold the future in balance of power in the island nation, June 29, 1966, 1966

Gelatin silver print

Gift of Laura Hercher

2022.67.12

Horst Faas

Standing Together: wearing flowing Indian garb, West Berliners Harry Wisnowski, left, and Erwin Orchek, right, pause outside the Camp Hotel in Katmandu, Nepal, August 9, 1968, 1968

Vintage ferrotyped gelatin silver print with applied pigment

Gift of Laura Hercher

2022.68
Freddy Tsimba
Couloir humanitaire no. 16876, 2004
Patinated fondue sockets with fabric
Gift of Andrea Kormann Lowe,
Class of 1977

2022.69.1ab
Eric K. Hatch
Eric Swarts, from the series *Faces of Addiction*, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.69.2ab
Eric K. Hatch
Jerod Thompson, from the series *Faces of Addiction*, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.69.3ab
Eric K. Hatch
Frank Fox, from the series *Faces of Addiction*, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.69.4ab
Eric K. Hatch
Michelle Roach, from the series *Faces of Addiction*, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.69.5ab
Eric K. Hatch
Tabitha Swords, from the series *Faces of Addiction*, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.69.6ab
Eric K. Hatch
Levi Hensler, from the series *Faces of Addiction*, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.69.7ab
Eric K. Hatch
Amy Carreazo, from the series *Faces of Addiction*, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.69.8ab
Eric K. Hatch
Billie Simpson, from the series *Faces of Addiction*, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.69.9ab
Eric K. Hatch
Keith Maynard, from the series *Faces of Addiction*, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.69.10ab
Eric K. Hatch
Theresa Bradshaw, from the series Faces of Addiction, 2018, printed 2020
Giclée print on Red River San Gabriel
Baryta paper
Gift of Roger Arvid Anderson

2022.70.1
Leonard Freed
Boys holding their friend by wrists and ankles, Manchester, England, 1974, 1974
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.2
Leonard Freed
Boys playing on rope in a construction area, Manchester, England, 1974, 1974
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.3
Leonard Freed
Princess Caroline of Monaco leaving class, Paris, France, 1975, 1975
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.4
Leonard Freed
Princess Caroline of Monaco walking with friend, cars in background, Paris, France, 1975, 1975
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.5
Leonard Freed
Crowd marching through street with banner, Paris, France, 1976, 1976
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.6
Leonard Freed
Child labor is practiced in Brick Lane clothing factories, in spite of controls by authorities, London, England, 1973, 1973
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.7
Leonard Freed
British Soldier hides behind stone wall, Londonderry, North Ireland, 1971, 1971
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.8
Leonard Freed
Police officers showing civilians wanted pictures, New York City, 1975, 1975
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.9
Leonard Freed
Man showing knife wounds from drug wars, New York City, 1978, 1978
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.10
Leonard Freed
Police searching for weapons, New York City, 1972, 1972
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.11
Leonard Freed
Some lonely propaganda on the Turkish side of Nicosia, Feb 14, 1975, Turkey, 1975
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.12
Lloyd Ullberg
Bristlecone Pines, White Mountain Rd, CA, about 1965
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.13
Lloyd Ullberg
Study of Dandelions in Grass, n.d.
Ferrotyped gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.14
Lloyd Ullberg
Xanthorhoea (grass tree), Strybing Arboretum, San Francisco Botanical Garden, n.d.
Ferrotyped gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.15
Lloyd Ullberg
Textured Wall with Branch of Tree Sapling, n.d.
Ferrotyped gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.16
Lloyd Ullberg
Plants Growing in Water, n.d.
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.17ab
Lloyd Ullberg
Man picking up barrel in front of Seapure Oysters, Fulton Fish Market, Bronx, NY, 1948 (recto); Worker pushing cart past Behrens Bros. storefront, Fulton Fish Market, Bronx, NY, 1948 (verso), 1948
Resin-coated gelatin silver print, mounted on board
Gift of Hilary Leff and Elliot Groffman

2022.70.18ab
Lloyd Ullberg
Inverted street scene with cars parked in front of townhouses, San Francisco (recto); Street scene with houses along hill, San Francisco (verso), n.d.
Gelatin silver print, mounted on board
Gift of Hilary Leff and Elliot Groffman

2022.70.19
Lloyd Ullberg
Street scene with woman walking towards white car, New York City, 1948, 1948
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.20
Lloyd Ullberg
Woman Walking through Times Square, New York City, 1948, 1948
Gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.21
Lloyd Ullberg
Silhouetted Figure under Greysheet Arch, Central Park, New York City, 1948, 1948
Ferrotyped gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.22
Lloyd Ullberg
Fulton Fish Market Scene with Man Eating, Bronx, NY, 1948, 1948
Ferrotyped gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.23
Lloyd Ullberg
Exterior of Wells Fargo & Co. Building Surrounded by Trees, San Francisco, ca. 1942–1945, about 1942–45
Ferrotyped gelatin silver print
Gift of Hilary Leff and Elliot Groffman

2022.70.24
Unknown maker
Transplanting Rice, Japan, ca. 1880s, 1880s
Hand-tinted albumen print
Gift of Hilary Leff and Elliot Groffman

2022.70.25
Unknown maker
Gojiyosaka Road, Japan, ca. 1890s, 1890s
Hand-tinted albumen print
Gift of Hilary Leff and Elliot Groffman

2022.70.26
Adolfo Farsari
Girl walking in rainy weather, Japan, ca. 1890s, 1890s
Hand-tinted albumen print
Gift of Hilary Leff and Elliot Groffman

2022.70.27
Unknown maker
Untitled (young nurses), 1890s
Hand-tinted albumen print
Gift of Hilary Leff and Elliot Groffman

2022.71.1
Unknown maker, Cochiti Pueblo (Kotyete)
Pottery figure, n.d.
Ceramic
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.2
Maria Martinez
Polychrome box, n.d.
Ceramic
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.3
Popovi Da
Painted sienna ware jar, 1965
Cream-on-sienna ceramic
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.4
Nathan Youngblood
Carved blackware jar, about 1995
Clay, slip
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.5
Tammy Garcia
Carved blackware jar, 1995
Clay, slip
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.6
Jose Geronimo Tafoya
Carved blackware sconce, about 1930
Clay, slip
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.7
Mela Tafoya Youngblood
Carved blackware jar, about 1950
Clay, slip
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.8
Nancy (Yellow Aspen) Youngblood
Carved blackware necklace with turtles
with turquoise, 1973
Ceramic, turquoise, silver
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.9
Shirley (Cactus Blossom) Tafoya
Blackware plate and miniature
blackware canteen, about 2000
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.10
Margaret Tafoya
Blackware canteen with lugs, about 1950
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.11
Nancy (Yellow Aspen) Youngblood
Miniature carved blackware jar with lid,
1984
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.12
Nathan Youngblood
Carved redware/sienna ware vase,
about 2000
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.13
Russell Sanchez
Carved redware/sienna ware lidded jar
with turquoise, about 2000
Terracotta, turquoise
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.14
Al Qöyawayma
Jar with corn motifs, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.15
Effie Garcia
Blackware carved jar, n.d.
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.16
Maria Martinez
Blackware bowl on stand, about 1955
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.17
Tony Da
Jar with seed designs, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.18
Charmae Shields Natseway
Pottery box with small pots, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.19
Kevin Peshlakai
Storyteller figure, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.20.1
Rosemary (Apple Blossom) Lonewolf
Miniature seedpot, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.20.2
Rosemary (Apple Blossom) Lonewolf
Miniature seedpot, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.20.3
Rosemary (Apple Blossom) Lonewolf
Miniature seedpot, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.20.4
Rosemary (Apple Blossom) Lonewolf
Miniature seedpot, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.20.5
Rosemary (Apple Blossom) Lonewolf
Miniature seedpot, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.21
Judy Lewis
Polychrome storyteller figure, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.22
Helen Shupla
Blackware melon wedding vase, n.d.
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.23
Virgil Ortiz
Contemporary polychrome olla, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.24
Harrison Begay Jr.
Blackware jar with Kim Knife Chief, n.d.
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.25
Rondina Huma
Polychrome seed jar, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.26
Polly Rose Folwell
Redware jar, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.27
Unknown maker, Santo Domingo Pueblo
(K'i-Wa)
Polychrome pitcher, 1930–40
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.28
Harrison Begay Jr.
Redware water jar, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.29
Robert Cleto Nichols
Blackware jar, n.d.
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.30
Jennifer Tafoya (Moquino)
Polychrome jar with sgraffito butterflies,
n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.31
Les Namingha
Polychrome seed jar with medallion,
n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.32
Juanita Fragua
Tanware jar with corrugated rim, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.33
Lucy Martin Lewis
Seed pot, about 1950
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.34
Ida Sahmie
Contemporary ceramic tile, about 1994
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.35
Dorothy Torivio
Seed pot, about 1970
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.36
Nathan Begaye
Polychrome handled canteen, about
1995
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.37
Crucita (Blue Corn) Gonzalez Calabaza
Polychrome jar, about 1960
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.38
Miriam Tewaguna Nampeyo
Migration bowl, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.39
Unknown maker, possibly Cochiti
Pueblo (Kotyete)
Polychrome rattle, 1950–80
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.40
Les Namingha
Contemporary polychrome seed jar, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.41
Dolores Curran
Contemporary redware lidded box, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.42
Jody Naranjo
Redware jar with sgraffito turtle motifs,
2002
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.43
Jody Folwell-Turipa
Redware jar with sgraffito design, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.44
Unidentified P'o-Woh-Ge-Owinge (San Ildefonso Pueblo) maker
Black-on-red handled canteen, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.45
Nona Naha
Contemporary polychrome seed vase, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.46
Elsie Routzen
Polychrome olla, about 1970
Terracotta
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.47
Unknown Hopi maker
Pottery hat, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.48
Unknown Hopi maker
Polacca polychrome vessel with warrior face, about 1875
Terracotta
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.49
Charles Sequevya Loloma
Glazed ceramic vase, n.d.
Glazed ceramic
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.50
Possibly Nampeyo
Polychrome seed jar, about 1915
Terracotta
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.51
Randy Chitto
Pottery piece with five koshare turtles, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.52
Dextra Quotskuyva Nampeyo
Polychrome vase, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.53
Christine Nofchissey McHorse
Micaceous clay plate, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum Family

2022.71.54
Christine Nofchissey McHorse
Pottery bowl, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.55.1
Unknown Hopi maker
Polychrome button, 1920–40
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.55.2
Unknown Hopi maker
Polychrome button, 1920–40
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.55.3
Unknown Hopi maker
Polychrome button, 1920–40
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.55.4
Unknown Hopi maker
Polychrome button, 1920–40
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.55.5
Unknown Hopi maker
Polychrome button, 1920–40
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.55.6
Unknown Hopi maker
Contemporary Hopi button/medallion,
n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.56
Russell Sanchez
Pottery bear with sgraffito and shell
inlay, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.57
Elmer Red Starr
Pottery bear with beads and arrowhead,
n.d.
Terracotta, beads, stone
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.58
Ivan Red Starr
Miniature redware plate with sgraffito,
about 1990
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.59
Mark Tahbo
Polychrome seed jar, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.60
Crucita (Blue Corn) Gonzalez Calabaza
Feather bowl, about 1970
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.61
Kamella Bird-Romero
Eight cookies on a plate, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.62
Unknown Hopi maker
Pottery dish with figural mudhead
handle, 1920–40
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.63
Efrain Lucero
Contemporary blackware pot, n.d.
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.64
Roxanne Swentzell
Contemporary painted clay mask, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.65
V. Louis
Contemporary cast jar, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.66
Grace Medicine Flower
Carved redware bowl with sgraffito,
about 1989
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.67
Dominique Toya
Contemporary melon bowl, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.68
Unknown Hopi maker
Pottery dish with figural handle,
1925–40
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.69
Steve Lucas
Contemporary polychrome seed jar, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.70
Virgil Ortiz
Pottery directional figure: west, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.71
Marie Suazo
Miniature carved redware jar, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.72
Glendora Fragua
Redware jar with turquoise, n.d.
Terracotta and turquoise
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.73
Autumn Borts-Medlock
Contemporary carved redware lidded
jar, about 2005
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.74
Connie (Shyatesa White Dove) Cerno
Polychrome seed pot, 2001
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.75
Unknown Dine (Navajo) maker
Contemporary vase, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.76
Robert Tenorio
Contemporary polychrome double
canteen, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.77
Unknown Diné (Navajo) maker
Contemporary vase, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.78
Faye Tso
Contemporary canteen, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.79
Jean Sahme Nampeyo
Contemporary ladle, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.80
Rupert Angea
Friendship bowl, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.81
Luis Martinez
Contemporary polychrome vase with
turtles, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.82
Jacob Koopee
Open bowl, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.83
Charles Sequevya Loloma
Vase, n.d.
Ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.84
Myra Tso-Kaye
Effigy pitcher, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.85
Lorraine Williams
Blackware pot, n.d.
Blackened terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.86
Diego Romero
Painted Bowl, from the series *American
Highway*, n.d.
Painted terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.87
Luis (Lucho) Soler
Incised polychrome wedding vase with
petroglyph figures, 2001
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.88
Greg Grycner
Desert Ladies, 1984
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.89
Richard Zane Smith
Corrugated pot, 2000
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.90
Elizabeth Manygoats
Pictorial bowl, 2007
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.91
Mary Janice Ortiz
Pottery seal, 2000
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.92
Dena M. Suina
Storyteller, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.93
Jacquie Stevens
Black pot with basketry rim, n.d.
Terracotta, basketry
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.94
Arthur Coriz
Polychrome pot, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.95.1
Mark Tahbo
Pottery bowl, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.95.2
Mark Tahbo
Bird ladle, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.96
Michael Kanteena
Zuni mudhead figure, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.97
Unknown Dine (Navajo) maker
Pot with horn, n.d.
Ceramic, horn
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.98.1
Diego Romero
Painted mug, from a set of six, n.d.
Painted ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.98.2
Diego Romero
Painted mug, from a set of six, n.d.
Painted ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.98.3
Diego Romero
Painted mug, from a set of six, n.d.
Painted ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.98.4
Diego Romero
Painted mug, from a set of six, n.d.
Painted ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.98.5
Diego Romero
Painted mug, from a set of six, n.d.
Painted ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.98.6
Diego Romero
Painted mug, from a set of six, n.d.
Painted ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.99
Lisa Holt
Two female figures, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.100
Jody Naranjo
Goat sculpture with ducks, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.101
Virgil Ortiz
Woman figure with ice cream, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.102
Susan Ward
Fourth of July platter, n.d.
Ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.103
Unknown maker
Small pot with buffalo, n.d.
Ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.104
Unknown maker
Vase, n.d.
Ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.105
Alton Komalestewa
Redware melon jar, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.106
Unknown maker
Small pot, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.107
Robert Tenorio
Mimbres plate with bird motif, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.108
Unknown maker
Pot on stand, n.d.
Ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.109
Michael Kanteena
"Whipper Hopi" ceramic kachina, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.110
Gloria Kahe
Cylindrical pot, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.111
Unknown maker
Man on horse, n.d.
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.112
Unknown maker
Pottery figure with drum, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.113
Unknown maker
Two pottery figures on wood base, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.114
Possibly Conrad House
Glass vase with Mohave figures,
about 1981
Glass
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.115
Unknown maker
Seated figure, n.d.
Ceramic
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.116
Unknown maker
Mask with smiling face, n.d.
Glazed terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.117
Possibly Conrad House
Glass fetish jar with four glass fetishes,
about 1981
Glass
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.118
Jason Wesaw
Black pot with horsehair, n.d.
Ceramic and horsehair
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.71.119
Unknown Mexican maker
Tarahumara pot, n.d.
Terracotta
Gift of the Lorlee and Arnold Tenenbaum
Family

2022.72.1
Julie Allen
Grilled Cheese, 2004
Embroidery thread on vellum
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.2
Polly Apfelbaum
Shaker Night, 2000
Velvet and dye on cotton pillowcase
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.3
Jean Blackburn
Pierced (Blue), 1997
Ceramic
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.4
Manuel Álvarez Bravo
Autoretrato (Self-Portrait), 1980
Gelatin silver print
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.5
Frank Breuer
Untitled from 1648, Grinnell, IA, 2004
Chromogenic color print, Diasec face-
mounted on medium-density fiberboard
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.6
Tom Burckhardt
Fuzzy Enigma, 1996
Enamel on wood
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.7
Tom Burckhardt
Untitled, 2000
Multipaneled drawing on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.8
Tom Burckhardt
Untitled, n.d.
Acrylic on board, metal cans
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.9
Tom Burckhardt
Untitled, 2012
Oil on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.10
Chuck Close
Self Portrait II, 1997
Linocut on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.11
John Currin
Girl in Tall Grass, 1995
Ink on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.12
Carroll Dunham
Green Box with Mouth (6/28/95), 1995
Colored pencil and graphite on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.13
Trenton Doyle Hancock
*To Get Ahead One Must Sacrifice Certain
Freedoms*, 2006
Ink and paint on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.14
Brad Kahlhamer
*Monument in Stone and Wood with Dead
Javalina*, 1998
Ink and watercolor on canvas
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.15
Brad Kahlhamer
N.M., 1998
Oil on canvas
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.16
Nick Lamia
Untitled, 2009
Oil on canvas
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.17.1
Nick Lamia
Untitled, 2008
Ink on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.17.2
Nick Lamia
Untitled, 2008
Ink on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.18
Loretta Lux
The Red Ball 2, 2000
Ilfochrome print
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.19
Tim Rollins
Study for a Midsummer Night's Dream XVI . . .,
2000
Watercolor, fruit juice, mustard seed,
and body glitter on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.20
Alexander Ross
Untitled (#9832), 1998
Ink, Flashe, graphite, and colored pencil
on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.21
Claudette Schreuders
Baba, 2002
Enamel paint on Jacaranda wood
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.22
Thomas Scheibitz
Phillip, 2009
Oil, vinyl, and pigment on canvas
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.23
Robert Taplin
Untitled (nude), 1989
Graphite and watercolor on paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.24
Brad Tucker
Untitled (BT 104), 2001
Acrylic on wood
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.25ab
Michael Waugh
Three Mile Island Commission (diptych), 2008
Lithographs on heavy wove paper
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.26.1
William Wegman
The Ghent Portfolio, 1990
Chromogenic color print
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.26.2
William Wegman
The Ghent Portfolio, 1990
Chromogenic color print
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.26.3
William Wegman
The Ghent Portfolio, 1990
Chromogenic color print
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.26.4
William Wegman
The Ghent Portfolio, 1990
Chromogenic color print
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.26.5
William Wegman
The Ghent Portfolio, 1990
Chromogenic color print
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.27
Tim Wehrle
White Devil Diplomats (The Gift), 2007
Watercolor on paper and wood
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.28
Thomas Wrede
Horses in the Meadow, 2002
Chromogenic color print on aluminum,
under Plexiglas
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.29
Unknown Plains maker
Beadwork piece, about 1915
Glass beads and cotton thread
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.30
Unknown maker
Tuareg leatherwork piece, about 1915
Ink on leather
Gift of the Estate of Dr. Samuel R.
Peterson

2022.72.31
Unknown maker
Tuareg leatherwork piece, about 1915
Ink on leather
Gift of the Estate of Dr. Samuel R.
Peterson

2022.73
Park Dae Sung
The Magnolia, 2022
Ink on paper, mounted on silk
Gift of the artist

2022.74
Joseph Cornell
Tower, 1935
Wire, paper, wood, photographs, glue,
thimble, and cork balls
Anonymous gift

2022.75.1
Doris Rosenthal
Mexican School, 1938
Oil on canvas
Gift of an anonymous donor in honor of
Doris Rosenthal

2022.75.2
Doris Rosenthal
Uruapan, Mexico, 1936
Graphite on paper
Gift of an anonymous donor in honor of
Doris Rosenthal

2022.76.1
Berenice Abbott
East Broadway #113–Manhattan, 1937
Gelatin silver print
Gift of Ellen Greenberg

- 2022.76.2
Berenice Abbott
Willow Street, 1936
Gelatin silver print
Gift of Ellen Greenberg
- 2022.76.3
Robert Doisneau
Irene Joliot-Curie, 1943, printed later
Gelatin silver print
Gift of Ellen Greenberg
- 2022.76.4
Robert Doisneau
Le Corbusier, 1944, printed later
Gelatin silver print
Gift of Ellen Greenberg
- 2022.76.5
Jacob Riis
Necktie Workshop in a Division Street Tenement,
1889
Gelatin silver print
Gift of Ellen Greenberg
- 2022.76.6
Aaron Siskind
Chicago, 1953
Gelatin silver print
Gift of Ellen Greenberg
- 2022.76.7
Aaron Siskind
Hoboken, New Jersey, 1948
Gelatin silver print
Gift of Ellen Greenberg
- 2022.77.1
Steven Molina Contreras
Mother Alma #3, She'll Hold You for a Lifetime, United States, 2019, from the series *Adelante (Forward)*, 2019
Archival inkjet print
Purchased through the Sondra and Charles Gilman Jr. Foundation Fund
- 2022.77.2
Steven Molina Contreras
9PM Dinner, United States, 2018, from the series *Mi Familia Inmigrante*, 2018
Archival inkjet print
Purchased through the Sondra and Charles Gilman Jr. Foundation Fund
- 2022.78
Elisabeth Louise Vigée-Le Brun
Portrait of Madame Étienne-René Aignan Sanlot, née Maria-Rose Savalette (1745-1812), 1776
Pastel on paper pasted on canvas
Purchased with a gift from Julia and Richard H. Rush, Class of 1937, Tuck 1938, by exchange; the Jean and Adolph Weil Jr. 1935 Fund; a gift from William Olden, by exchange; and a gift from Ann and Joel Berson, Class of 1949, by exchange
- 2022.79
Helen (Tsa-Sah-Wee-Eh) Hardin
Prayers of the Blue Corn Mother, 1974
Acrylic on board
Purchased through the Virginia and Preston T. Kelsey 1958 Fund

2023.1.1
Kwame Brathwaite
Untitled (Denizulu dancer and
Grandassa models during Garvey Day
Parade), 1967, printed 2022
Archival pigment print
Purchased through the Contemporary
Art Fund and the Sondra and Charles
Gilman Jr. Foundation Fund

2023.1.2
Kwame Brathwaite
Untitled (children on swing set, Harlem,
NY), 1971, printed 2022
Archival pigment print
Purchased through the Contemporary
Art Fund and the Sondra and Charles
Gilman Jr. Foundation Fund

2023.1.3
Kwame Brathwaite
Changing Times, 1973, printed 2021
Archival pigment print
Purchased through the Contemporary
Art Fund and the Sondra and Charles
Gilman Jr. Foundation Fund

2023.1.4
Kwame Brathwaite
Untitled (The Fly Shop), 1967, printed
2019
Archival pigment print
Purchased through the Contemporary
Art Fund and the Sondra and Charles
Gilman Jr. Foundation Fund

2023.2.1
August Sander
Jungbauern, Westerwald (Young Farmers), 1914,
printed 1970
Gelatin silver print
Purchased through the Contemporary
Art Fund

2023.2.2
Chester Higgins
Father Swings Son in Sunset, Tuskegee, Alabama,
1973
Gelatin silver print
Purchased through the Contemporary
Art Fund

2023.3
Park Dae Sung
Heaven, Earth, and Human, 2011
Ink on paper
Purchased through the Evelyn A. and
William B. Jaffe 2015 Fund

2023.4
Diana Scultori
The Descent from the Cross, after 1575
Engraving on paper
Purchased through the Jean and Adolph
Weil Jr. 1935 Fund

2023.5.1
Kali Spitzer
Be & Madeline II, 2022
Giclée print
Purchased through the Mrs. Harvey P.
Hood W'18 Fund

2023.5.2
Kali Spitzer
Ereana Arapere & Daughter Parekohatue Arapere, 2022
Giclée print
Purchased through the Mrs. Harvey P. Hood W'18 Fund

2023.5.3
Kali Spitzer
Eloise Spitzer II, 2022
Giclée print
Purchased through the Mrs. Harvey P. Hood W'18 Fund

2023.5.4
Kali Spitzer
Holding on Through Grief, 2022
Giclée print
Purchased through the Mrs. Harvey P. Hood W'18 Fund

2023.5.5
Kali Spitzer
Be & Madeline II, 2022
Giclée print
Purchased through the Mrs. Harvey P. Hood W'18 Fund and the Elizabeth and David C. Lowenstein '67 Fund

2023.6
Sarah Sense
The Mark, 2022
Woven archival inkjet prints on Hahnemühle bamboo paper, Hahnemühle rice paper, beeswax, and artist tape
Purchased through the Robert J. Strassenburgh II 1942 Fund

2023.7.1
Coyote Park
Weekly Ritual, 2021
Color photograph on paper
Purchased through the Anonymous Fund #144

2023.7.2
Coyote Park
Healing with My Brother, Nassim, 2020
Color photograph on paper
Purchased through the Anonymous Fund #144

2023.7.3
Coyote Park
In Their Image, 2021
Color photograph on paper
Purchased through the Anonymous Fund #144

2023.7.4
Coyote Park
Pacific Diaspora Kin, 2022
Color photograph on paper
Purchased through the Anonymous Fund #144

2023.8
Rose B. Simpson
Heights I, 2022
Patinated bronze and wire
Museum purchase with support from Alyssa and Andrew Klein '89

2023.9
 Akinsanya Kambon
Surrounded, 2022
 Raku fired clay
 Purchased through the Evelyn A. and William B. Jaffe 2015 Fund and the Kira Fournier and Benjamin Schore Sculpture Fund

2023.10abc
 Nell Painter
William Still Triptych, 2022
 Etching and silkscreen on paper
 Purchased through the Virginia and Preston T. Kelsey 1958 Fund

2023.11
 Wadsworth Jarrell
Revolutionary, 1972
 Screenprint on wove paper
 Purchased through the Guernsey Center Moore 1904 Memorial Fund and the Claire and Richard P. Morse 1953 Fund

2023.12
 Unknown American maker
 William and Mary maple “leather back” side chair, about 1725
 Maple with straw-filled leather upholstery
 Purchased with a Gift from Mary and David Andryc, Class of 1982

2023.13
 Hank Willis Thomas
Remember Me, 2014
 Neon
 Purchased through the Evelyn A. and William B. Jaffe 2015 Fund

2023.14.1
 Park Dae Sung
Archaic Beauty, 2014
 Ink on paper
 Gift of the Gana Foundation for Arts and Culture

2023.14.2
 Park Dae Sung
Mt. Halla, 2022
 Ink on paper
 Gift of the Gana Foundation for Arts and Culture

2023.15
 Unidentified Japanese maker
The Race at Uji Bridge, 1850–1900
 Mineral pigments on mulberry paper with a silk brocade border
 Gift of Janice Abert, Mount Holyoke College Class of 1982

2023.16.1
 Unknown maker
 African reliquary figure, n.d.
 Wood, brass, and copper
 Gift of the Audrey M. Cherin Trust

2023.16.2
 Unknown maker
 Painting, n.d.
 Pigment with gold leaf on paper
 Gift of the Audrey M. Cherin Trust

2023.16.3
 Jaune Quick-to-See Smith
Indian Handprint, 1993
 Monotype on paper
 Gift of the Audrey M. Cherin Trust

2023.16.4
Unidentified A:shiwi (Zuni) maker
Pottery bowl, n.d.
Terracotta with polychrome slip
Gift of the Audrey M. Cherin Trust

2023.17.1
Unknown Korean maker
Stationery box, n.d.
Wood and metal
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.17.2
Unknown Korean maker
Jewelry box, n.d.
Wood and metal
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.17.3
Unknown Korean maker
Seal box, n.d.
Wood and metal
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.17.4
Unknown Korean maker
Spoon, n.d.
Metal
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.17.5
Unknown Korean maker
Lotus tile end, n.d.
Ceramic
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.17.6
Unknown Korean maker
Stem bowl, n.d.
Ceramic
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.17.7
Unknown Korean maker
Stem bowl lid, n.d.
Ceramic
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.17.8
Unknown Korean maker
Cup, n.d.
Ceramic
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.17.9
Unknown Korean maker
Medium bowl, n.d.
Ceramic
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.17.10
Unknown Korean maker
Globular jar, n.d.
Ceramic
Gift of Kristine Arges, Kathleen Ledyard,
and Brynna Ledyard in memory of
Professor Gari K. and Evelyn S. Ledyard

2023.18.1
Kent Monkman
The Great Mystery, 2023
Acrylic on canvas
Purchased through the Miriam H. and S.
Sidney Stoneman Acquisition Fund

2023.18.2
Kent Monkman
Ghostflower, 1997–2022
Acrylic on canvas
Purchased through the Miriam H. and S.
Sidney Stoneman Acquisition Fund

2023.19.1
Darryl DeAngelo Terrell
Hivyo Tété (DeAndre), 2016
Archival inkjet print
Purchased through the Julia L. Whittier
Fund

2023.19.2
Darryl DeAngelo Terrell
Hivyo Tété (Anthony), 2016
Archival inkjet print
Purchased through the Julia L. Whittier
Fund

2023.19.3
Darryl DeAngelo Terrell
Hivyo Tété (Joe), 2016
Archival inkjet print
Purchased through the Julia L. Whittier
Fund

2023.19.4
Darryl DeAngelo Terrell
Hivyo Tété (Tyrell), 2016
Archival inkjet print
Purchased through the Julia L. Whittier
Fund

2023.19.5
Darryl DeAngelo Terrell
Dion Untitled #1 or Sitting Pretty, 2016
Digital archival print
Purchased through the Julia L. Whittier
Fund

2023.20
Fa Wuthigrai Siriphon
Gleaming Decay Number 3, 2021
Bamboo and jewel beetle wings, hand-
woven with polyester yarn and metallic
thread
Purchased through the Evelyn A. and
William B. Jaffe 2015 Fund

2023.21
Elizabeth Gilbert Jerome
South American Sunset, 1870
Oil on canvas
Purchased through the Julia L. Whittier
Fund and the Robert J. Strassenburgh II
1942 Fund

2023.22
Annie D. Barker
Mount Monadnock, New Hampshire, 1863
Oil on canvas
Gift of Dr. Raymond E. Jankowich,
Class of '52, in memory of his wife,
Karen Elise

2023.23
Nicolás Rupcich
Opacity Field, 2021
4K two-channel video, 7:16 min., audio
stereo (loop); HD single-channel video,
11:11 min., silent (loop)
Purchased through the Virginia and
Preston T. Kelsey 1958 Fund

2023.24.1
Kiluanji Kia Henda
*The Last Journey of the Dictator Mussunda
N'zombo Before the Great Extinction (Act II),
2017*
Inkjet print on cotton paper
Purchased through the William B. and
Evelyn A. Jaffe Fund and the Alvin and
Mary Bert Gutman 1940 Acquisition
Fund

2023.24.2
Kiluanji Kia Henda
*The Last Journey of the Dictator Mussunda
N'zombo Before the Great Extinction (Act III),
2017*
Inkjet print on cotton paper
Purchased through the William B. and
Evelyn A. Jaffe Fund and the Alvin and
Mary Bert Gutman 1940 Acquisition
Fund

2023.25ab
Wendy Park
Army Soup, 2023
Acrylic on canvas
Purchased through the Evelyn A. and
William B. Jaffe 2015 Fund

2023.26
Unknown Flemish
Gilded bronze ewer with Mamluk
decoration, 1470–1500
Bronze with gilding over inlaid silver and
enamel
Purchased through the Mrs. Harvey P.
Hood W'18 Fund

2023.27
Kiara Aileen Machado
Tres Fronteras (Three Borders), 2019
Oil on canvas
Purchased through the Robert J.
Strasenburgh II 1942 Fund

2023.28abc
Utagawa Kunisada
*Imayo mitate shi-no-ko-sho: Shokunin
(Artisans, from the series An Up-to-Date Parody
of the Four Classes), 1857, 8th month*
Color woodblock prints on paper (oban
tate-e triptych)
Purchased through the Evelyn A. and
William B. Jaffe 2015 Fund

2023.29
Maggie Thompson
In Gratitude, 2022
Photographic prints on archival vellum,
woven
Purchased through the Virginia and
Preston T. Kelsey 1958 Fund

- 2023.30
Betye Saar
Riddle of Reality, 1976
Assemblage with wood, metal, and found objects
Purchased through the Mrs. Harvey P. Hood W'18 Fund
- 2023.31.1
Ester Hernandez
La Virgen de Guadalupe Defendiendo Los Derechos de los Xicanos, 1975
Etching on paper
Purchased through the James and Barbara Block Acquisitions Endowment and the Class of 1935 Memorial Fund
- 2023.31.2
Ester Hernandez
La Ofrenda II, 1990
Screenprint on paper
Purchased through the James and Barbara Block Acquisitions Endowment and the Class of 1935 Memorial Fund
- 2023.31.3
Ester Hernandez
Sun Raid I, 2008
Screenprint on paper
Purchased through the James and Barbara Block Acquisitions Endowment and the Class of 1935 Memorial Fund
- 2023.31.4
Ester Hernandez
La Pachuca, 2019
Screenprint on paper
Purchased through the James and Barbara Block Acquisitions Endowment and the Class of 1935 Memorial Fund
- 2023.32.1
Brenda Garand
"Il y a un feu?", 1989
Wire, copper, brass, and metal from champagne bottles
Gift of the Estate of Diana and Larry Fane
- 2023.32.2
Brenda Garand
Untitled (Plaster Drawing), n.d.
Plaster
Gift of the Estate of Diana and Larry Fane
- 2023.32.3
Brenda Garand
Sprite, 2004–8
Steel wire, fabric, and fur
Gift of the Estate of Diana and Larry Fane
- 2023.32.4
Brenda Garand
Dirge VI, 2013
Steel, roofing felt paper, wire, silk, and lead fishing sinker
Gift of the Estate of Diana and Larry Fane
- 2023.33.1
Christopher Brown
Atlantic Crossing, 1995
Soft-ground and hard-ground etching with spit bite, aquatint, and burnishing on paper
Gift of Jeffrey Horrell and Rodney Rose
- 2023.33.2
Christopher Brown
Between the Eyes, 1995
Photogravure with soft-ground etching and color aquatint on paper
Gift of Jeffrey Horrell and Rodney Rose

2023.33.3
Christopher Brown
3-Finger Model, 1980
Soft-ground etching and aquatint on paper
Gift of Jeffrey Horrell and Rodney Rose

2023.34
Guillermo Galindo
Fuente de lágrimas (Fountain of Tears), 2014
Wood, iron plate, water tank, and nylon flag
Gift of the artist

2023.35
Unidentified Pende maker
Chief's figure of a seated woman with slit gong, before 1930
Wood
Bequest of Robert A. Levinson

2023.36.1
Sonia Romero
Teresa, 2019
Screenprint on paper
Purchased through the Phyllis and Bertram Geller 1937 Memorial Fund

2023.36.2
Sonia Romero
Bee Pile, 2010
Screenprint on paper
Purchased through the Phyllis and Bertram Geller 1937 Memorial Fund

2023.37.1.1
Poli Marichal
Kau Kau (Ideogram), from the portfolio *Kaukau Codex*, 2016
Woodcut printed with organic cacao ink and collage on Legion Stonehenge paper
Purchased through the Anonymous Fund #144

2023.37.1.2
Poli Marichal
Theobroma Cacao, from the portfolio *Kaukau Codex*, 2016
Woodcut printed with organic cacao ink with hand-painted blue pigment and colored pencil on Legion Stonehenge paper
Purchased through the Anonymous Fund #144

2023.37.1.3
Poli Marichal
Moliendo Kakau, from the portfolio *Kaukau Codex*, 2016
Woodcut printed with organic cacao ink on Legion Stonehenge paper
Purchased through the Anonymous Fund #144

2023.37.1.4
Poli Marichal
Flor de Cacao, from the portfolio *Kaukau Codex*, 2016
Woodcut printed with cacao ink, with colored pencil, on chine collé on Legion Stonehenge paper
Purchased through the Anonymous Fund #144

2023.37.1.5
Poli Marichal
I'd rather fall in chocolate!, from the portfolio *Kakau Codex*, 2016
Woodcut printed with organic cacao ink, on chine collé, on Legion Stonehenge paper
Purchased through the Anonymous Fund #144

2023.37.1.6
Poli Marichal
Fruto del trabajo, from the portfolio *Kakau Codex*, 2016
Woodcut printed with cacao ink, with color pencil highlights, on Legion Stonehenge paper
Purchased through the Anonymous Fund #144

2023.37.1.7
Poli Marichal
Toma chocolate, paga lo que debes, from the portfolio *Kakau Codex*, 2016
Woodcut printed with organic cacao ink, on chine collé, on Legion Stonehenge paper
Purchased through the Anonymous Fund #144

2023.37.1.8
Poli Marichal
Tesoro, from the portfolio *Kakau Codex*, 2016
Woodcut printed with organic cacao ink, with color pencil highlights and chine collé, on Legion Stonehenge paper
Purchased through the Anonymous Fund #144

2023.37.1.9
Poli Marichal
A pricey Ki\$\$, from the portfolio *Kakau Codex*, 2016
Wood lithograph printed with organic cacao ink, with collage and chine collé, on Legion Stonehenge paper
Purchased through the Anonymous Fund #144

2023.37.2
Poli Marichal
Santuario, 2018
Color linocut on paper
Purchased through the Anonymous Fund #144

2023.38.1
Sauda Mitchell
Never Forget #2, 2020
Linocut and letterpress on paper (accordion book)
Purchased through the Miriam H. and S. Sidney Stoneman Acquisition Fund

2023.38.2
Sauda Mitchell
Strange Fruit, 2017
Linocut on paper
Purchased through the Miriam H. and S. Sidney Stoneman Acquisition Fund

DEACCESSIONED OBJECTS

41.31.16326

Unknown American

Stagecoach whip, before 1849

Gift of Thomas W. Osgood

41.44.16466

Unknown American

Bellows, about 1855

Wood, leather, iron, and steel

Gift of Mrs. Ashley Kingsley Hardy,

Class of 1894W

41.44.16467

Unknown American

Fireplace shovel, n.d.

Gift of Mrs. Ashley Kingsley Hardy,

Class of 1894W

41.44.16469

Unknown American

“Paul Revere” tin lantern, 19th century

Tin

Gift of Mrs. Ashley Kingsley Hardy,

Class of 1894W

41.44.16470

Unknown American

“Hogscraper” candlestick, about 1855

Unidentified metal

Gift of Mrs. Ashley Kingsley Hardy,

Class of 1894W

41.44.16473

Unknown American

Melting pot for lead shot, about 1855

Iron

Gift of Mrs. Ashley Kingsley Hardy,

Class of 1894W

41.44.16475

Unknown American

Bullet mold, about 1855

Metal

Gift of Mrs. Ashley Kingsley Hardy,

Class of 1894W

41.44.16476

Unknown American

Bullet mold, about 1855

Gift of Mrs. Ashley Kingsley Hardy,

Class of 1894W

41.44.16478

Unknown American

Sewing clamp, n.d.

Iron

Gift of Mrs. Ashley Kingsley Hardy,

Class of 1894W

41.44.16480

Unknown American

Powder flask, about 1855

Metal

Gift of Mrs. Ashley Kingsley Hardy,

Class of 1894W

48.59.17115

Unidentified Enfield Shaker maker
(Enfield, New Hampshire)

Ball of coon fur yarn, 1890–1900

Wool and raccoon fur

Gift of Mrs. William Plummer

49.9.17129

Unknown American

Bullet mold and seven bullets,
about 1900

Brass and wood

Gift of H. C. Blanchard

49.9.17130
Unknown American
Two-tined fork, 19th century
Gift of H. C. Blanchard

49.9.17131
Elm City Manufacturing Company
(New Haven, Connecticut)
16-gauge shell loading set, about 1900
Metal and wood
Gift of H. C. Blanchard

159.4.18325
Unknown American
Four fuses in wood block "Richmond
Arsenal-1864", about 1864
Wood and metal
Gift of Carlton Nott

159.20.18596
John Hathaway
Miniature of the Napoleon cannon used
in the Civil War, 20th century
Metal
Gift of Fairfax D. Downey

160.59.18749
Unknown American
Spout for powder horn, n.d.
Galvanized metal with brass cap
Gift of Guy Nichols

160.59.18750
Unknown American
Spout for powder horn, n.d.
Galvanized metal
Gift of Guy Nichols

160.59.18751
Unknown American
Cap for shot case, n.d.
Brass
Gift of Guy Nichols

166.20.19987
T. B. Briggs and Co.
Glass marking pen, about 1900
Glass
Gift of Miss Elsa Hasbrouck

166.20.19990
Unknown American
Rug hook, 19th century
Metal
Gift of Miss Elsa Hasbrouck

166.20.19992
Unknown American
Wax tablets, n.d.
Wax circles in a paper-decorated
cardboard container
Gift of Miss Elsa Hasbrouck

166.20.19994
Unknown American
Two curling pins, mid-19th century
Wood
Gift of Miss Elsa Hasbrouck

166.20.19997
Unknown American
Book rack, mid- to late 19th century
Wood and metal
Gift of Miss Elsa Hasbrouck

166.20.19998
New York Stencil Works
Stencil, n.d.
Brass
Gift of Miss Elsa Hasbrouck

167.2.21131.1
Unknown American
Wood splint #5, n.d.
Wood
Gift of Deering G. Smith

167.2.21131.2
Unknown American
Wood splint #2, n.d.
Wood
Gift of Deering G. Smith

167.2.21133ab
H. K. Mulford Company
Antitoxin syringe in case, n.d.
Metal and glass
Gift of Deering G. Smith

167.11.21056
Unknown American
Sewing kit, 1910-15
Gift of Hester Adams O'Neill, great-
granddaughter of Judge Stephen Bean
Stinson, Class of 1848

167.11.21057
Unknown American
Pen and pencil set, n.d.
Metal
Gift of Hester Adams O'Neill, great-
granddaughter of Judge Stephen Bean
Stinson, Class of 1848

167.11.21212
Unknown American
Stand for Christmas tree, 1880
Metal
Gift of Hester Adams O'Neill, great-
granddaughter of Judge Stephen Bean
Stinson, Class of 1848

167.11.21226.1
Squire and Brother, New York
Two silver spoons, about 1850
Silver
Gift of Hester Adams O'Neill, great-
granddaughter of Judge Stephen Bean
Stinson, Class of 1848

167.11.21226.2
Unknown American
Two silver spoons, about 1850
Silver
Gift of Hester Adams O'Neill, great-
granddaughter of Judge Stephen Bean
Stinson, Class of 1848

167.56.21102
Unknown American
Vanishing cream jar, n.d.
Glass with hand-painted scene
Gift of Elsa Hasbrouck

167.56.21103
Unknown American
Camphene lamp, about 1850
Glass
Gift of Elsa Hasbrouck

169.75.21378
Unknown American
Boy's Kentucky rifle, n.d.
Wood and brass
Gift of the Estate of Corey Ford,
Class of 1921H

169.75.21392
Unknown American
Writing stand, 19th century
Wood, brass, and glass
Gift of the Estate of Corey Ford,
Class of 1921H

169.75.21404.1
Unknown American
Two miniature chairs, 19th century
Wood and splint
Gift of the Estate of Corey Ford,
Class of 1921H

169.75.21404.2
Unknown American
Two miniature chairs, 19th century
Wood and splint
Gift of the Estate of Corey Ford,
Class of 1921H

169.75.21433
Griswold Manufacturing
Cast-iron French roll pan, about 1900
Cast iron
Gift of the Estate of Corey Ford,
Class of 1921H

169.75.21442
Unknown American
Wooden box-pipe holder, n.d.
Wood, leatherette, varnish, metal,
plastic?, mahogany?, and tin
Gift of the Estate of Corey Ford,
Class of 1921H

169.75.21447
Unknown American
Four-star military insignia, n.d.
Metal
Gift of the Estate of Corey Ford,
Class of 1921H

32.2.5123
M. C. Lilley and Co., Columbus, Ohio
M. C. Lilley & Company (Columbus,
Ohio) model 1860 staff and officer's
dress sword, 1872-99
Steel, brass, sharkskin, gold plating,
and wood
Gift of Emmet Hay Naylor, Class of 1909

32.2.5125
M. C. Lilley and Co., Columbus, Ohio
West Point cadet sword, 1872-99
Steel and brass
Gift of Emmet Hay Naylor, Class of 1909

41.32.16325
Unknown American
Lantern owned by Dr. William Thayer
Smith, 1850-60
Metal
Gift of Dr. William Thayer Smith

51.31.17144 Unknown American Cobbler's measuring stick, n.d. Wood Gift of Lou Wallis	161.35.18935 Unknown American Fraternal Knights Templar sword, about 1890 Brass, metal, enamel, and flannel Gift of Professor Alfred Frank Whiting
56.1.17521 Unidentified Enfield Shaker maker (Enfield, New Hampshire) Cologne bottle, 1775–1820 Glass Gift of Nathan L. Goodrich	162.44.19018 Unknown American Small leather handbag, n.d. Leather Gift of May Slocum
56.13.17633 Unknown American Baby's rattle (base of handle a whistle), n.d. Metal and wood Gift of Mary Mason	162.44.19021 Unknown American Memorial card for Mrs. Frances W. Richardson of Burlington, Vermont, 1898 Paper Gift of May Slocum
160.13.18593 Unknown American Fork, n.d. Horn and metal Gift of Mary and Julius S. Mason	163.28.19108 Unknown American Two dolls, n.d. Mixed media Gift of Professor Henry B. Williams
160.36.18617 J. Goldmark, Manufacturer of Percussion Caps and Metal Cartridges Box of musket caps (J. Goldmark's percussion caps), about 1867 Cardboard and copper Gift of Professor Frederick Page	165.15.19509 Unknown American Domino game (dominoes), about 1858 Wood, bone, and brass Gift of George Weber Schoenut
161.13.18805 Unknown American Sap bucket, n.d. Green- and brown-painted wood with a metal band Gift of Mary and Julius S. Mason	165.32.19836 Wheeler and Wilson MFG, Bridgeport, Connecticut Sewing machine and associated parts, n.d. Metal Gift of Julius S. Mason

165.32.19840
Unknown American
Marker
Wood
Gift of Julius S. Mason

165.32.19844
Unknown American
Gunpowder tin, late 19th century
Metal
Gift of Julius S. Mason

167.64.23114
Unknown American
Sword belt buckle worn by officers,
1851–74
Brass
Gift of Reuben Delavan Mussey,
Class of 1854

167.64.23115
Unknown American
Enlisted man's waist belt plate, 1839–61
Brass
Gift of Reuben Delavan Mussey,
Class of 1854

167.64.23116
Unknown American
Cartridge box belt plate, 1839–61
Brass
Gift of Reuben Delavan Mussey,
Class of 1854

167.64.23117
Unknown American
Pair of military shoulder straps
(insignia), about 1860s
Wool, velvet, silver, and gold
Gift of Reuben Delavan Mussey,
Class of 1854

167.64.23118
Unknown American
Pair of insignia for a colonel, about 1860s
Black velvet and silver thread
Gift of Reuben Delavan Mussey,
Class of 1854

167.64.23119
Unknown American
Oval hat badge, gold-thread eagle,
about 1860s
Black velvet and gold thread
Gift of Reuben Delavan Mussey,
Class of 1854

167.64.23120
Unknown American
Military buttons, insignia, and a cufflink,
about 1860s
Metal
Gift of Reuben Delavan Mussey,
Class of 1854

168.52.21191.2
Unknown American
Fork, about 1875
Metal, wood
Gift of Professor Alfred Frank Whiting

168.56.21177
Unknown American
Loom parts, n.d.
Wood
Gift of Professor Alfred Frank Whiting

168.56.21191.1
Unknown American
Knife, about 1875
Metal, wood
Gift of Professor Alfred Frank Whiting

170.47.21608
Unknown American
Barrel and flintlock, 1763
Metal and wood
Gift of David Sycamore

172.1.21933
Unknown American
Snuffbox, before 1800
Lacquer
Gift of Richard Jaquith Fowle,
Class of 1934

173.6.21837
Unknown American
Card case, 1902
Leather, skin, brass, and moiré silk
Gift of George Weber Schoenhut

175.5.21989
Ames Foundry, Chicopee, Massachusetts
(Ames Manufacturing Company)
Musician's dress sword, 1864
Brass
Gift of Matt Durgin

P.943.128
Jens Frederick Larson
Two Farmers, 1942
Oil on canvas
Gift of the Class of 1943

2018.37.359
Taryn Simon
Untitled, 2003
Chromogenic color print mounted
on aluminum
Anonymous gift

REPATRIATION

163.22.15119
Tsimshian
Headdress, late 19th–early 20th century,
collected late 1920s–1945
Cedar bark and cloth and cotton lining
Gift of Doris Meltzer

OBJECTS CONSERVED

P.935.1.17 (frame only)
Isami Doi
Tying Sleeves, about 1923–35
Oil on canvas
Gift of Abby Aldrich Rockefeller

P.946.12.2 (frame only)
John Sloan
A Roof in Chelsea, New York, about 1941,
with additions in 1945 and 1951
Tempera underpaint with oil–varnish
glaze and wax finish on composition
board
Purchased through the Julia L. Whittier
Fund

PR.966.80
Albert Bierstadt
The Rocky Mountains, 1866
Engraving on paper
Museum purchase

PR.967.130.1a–z
Giovanni Battista Piranesi
*Column of Trajan (Trofeo o sia magnifica
colonna . . . Trajano)*, about 1774
Bound volume of 24 etchings
Hood Museum of Art, Dartmouth

T.961.260
Unknown French
Adoration of the Magi, 17th century
Needlework, embroidery, silver
Gift of Alice and M. R. Schweitzer

T.978.20.1
Unknown Flemish
Hunting scene, about 1575
Wool and cotton
Gift of Josephine Marston Pond Buchanan,
mother of William E. Buchanan, Class
of 1924

P.998.15.3 (frame)
Unidentified Cuzco School artist
Holy Trinity crowning the Virgin,
18th century
Oil on canvas
Gift of Marta Phillips in memory of
David F. Phillips, Class of 1951

2021.21 (frame)
Albert Bierstadt
Yosemite Stream, about 1870
Oil on paper on board
Purchased through a gift from Evelyn A.
and William B. Jaffe, Class of 1964H,
by exchange, in honor of Barbara J.
MacAdam, Jonathan L. Cohen Curator of
American Art, 1983–2020

EL.3.2021
Circle of Jacopo Sansovino
Relief of the Miracle of Maiden Carilla,
1561–68
Bronze
Collection of Roger Arvid Anderson

2023.30
Betye Saar
Riddle of Reality, 1976
Assemblage with wood, metal, and
found objects
Purchased through the Mrs. Harvey P.
Hood W'18 Fund

OUTGOING LOANS

New York: 1962–1964, The Jewish Museum,
New York, New York, July 22, 2022–
January 8, 2023

S.968.28
Jason Seley
The Boys from Avignon, 1962–63
Chromium plated steel from
a 1949 Buick
Purchased through a gift from the
Evelyn A. and William B. Jaffe Fund,
Class of 1964H

*Raphael–The Power of Renaissance Images:
The Dresden Tapestries and Their Impact*,
Columbus Museum of Art, Columbus,
Ohio, July 15, 2022–January 29, 2023

P.993.24
Benjamin West
Hannah Presenting Samuel to Eli, 1800
Oil on canvas
Purchased through the Mrs. Harvey
P. Hood W'18 Fund

Speaking with Light: Contemporary Indigenous Photography, Amon Carter Museum of American Art, Fort Worth, Texas, October 30, 2022–January 22, 2023
2007.55a–o
Hulleah J. Tsinhnahjinnie
Photographic Memoirs of an Aboriginal Savant (Living on Occupied Land), 1994
Fifteen prints with photographic and cartoon reproductions and text
Purchased through the Contemporary Art Fund

Edward Burtynsky: Earth Observed, The New Britain Museum of American Art, New Britain, Connecticut, November 18, 2022–April 16, 2023

Six photographs by Edward Burtynsky:

2010.84.59
Carrara Marble Quarries #26, 1993
Chromogenic color print
Gift of Jane and Raphael Bernstein

2010.84.60
Carrara Marble Quarries #21, 1993
Chromogenic color print
Gift of Jane and Raphael Bernstein

2010.84.61
Carrara Marble Quarries #20, 1993
Chromogenic color print
Gift of Jane and Raphael Bernstein

2014.9
Stepwell #2, Panna Meena, Amber, Rajasthan, India, 2010
Digital chromogenic color print
Purchased through a gift from the Dau Family Foundation: Barbara Dau, Class of 1978, Elizabeth Hoffman, Class of 2013, and Katherine Conway, Class of 2013

2014.66.6
Shipbreaking #2, Chittagong Bangladesh, 2001
Chromogenic color print
Gift of Nancy and Thomas F. O'Neil III, Class of 1979

2014.66.8
Dam #3 (Yangtze River, China), 2002
Chromogenic color print
Gift of Nancy and Thomas F. O'Neil III, Class of 1979

On the Horizon: Art and Atmosphere in the Nineteenth Century, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, November 19, 2022–February 12, 2023

2008.10
John Boydell, after Joseph Wright of Derby
Experiment with an Air Pump, 1769
Mezzotint on laid paper
Purchased through gifts from the Lathrop Fellows

Sophy Regensburg: A Retrospective, Stamford Museum and Nature Center, Stamford, Connecticut, December 9, 2022–March 19, 2023

P.987.46

Sophy Regensburg

Cherry Pie, 1970

Casein on canvas

Gift of Mary Regensburg Feist

2022.71.15

Effie Garcia

Carved blackware jar, n.d.

Blackened terracotta

2022.71.22

Helen Shupla

Blackware melon wedding vase, n.d.

Blackened terracotta

Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala, American University Museum, Katzen Arts Center, Washington, DC, January 28–May 21, 2023; The Fralin Museum of Art, University of Virginia, Charlottesville, Virginia, February 2–July 21, 2024; The Asia Society, New York, New York, September 24, 2024–January 5, 2025

2011.60.5

Barrupu Yunupingu

Gurtha (Ancestral Fire), 2010

Natural pigments on eucalyptus bark

Gift of Will Owen and Harvey

Wagner

2022.71.24

Harrison Begay Jr.

Blackware jar with Kim Knife Chief, n.d.

Blackened terracotta

2022.71.35

Dorothy Torivio

Seed pot, about 1970

Terracotta

2022.71.94

Arthur Coriz

Polychrome pot, n.d.

Terracotta

Bold Expressions: The Collection of Lorlee and Arnold Tenenbaum, Jepson Center, Telfair Museums, Savannah, Georgia, March 10–July 9, 2023

Six gifts of the Lorlee and Arnold Tenenbaum Family:

2022.71.4

Nathan Youngblood

Carved blackware jar, about 1995

Clay and slip

Jaune Quick-to-See Smith: Memory Map, Whitney Museum of American Art, New York, New York, April 19–August 6, 2023; Modern Art Museum of Fort Worth, Fort Worth, Texas, October 15, 2023–January 7, 2024; Seattle Art Museum, Seattle, Washington, February 10–May 12, 2024

Two paintings by Jaune Quick-to-See Smith:

2005.13

The Rancher, 2002

Acrylic on canvas

Purchased through the William S. Rubin Fund

EL.2.2020abc

Trade Canoe: Forty Days and Forty Nights, 2015

Acrylic, paper collage, crayon, and marker on canvas

Loan of Judith Liff Barker and Joseph N. Barker, Class of 1966, and The Judy and Noah Liff Foundation

The New York Century: 100 Years of Imagining the City, Museum of the City of New York, New York, New York, May 20, 2023–September 8, 2024

P.946.12.2

John Sloan

A Roof in Chelsea, about 1941, with additions in 1945 and 1951

Tempera underpaint with oil-varnish glaze and wax finish on composition board

Purchased through the Julia L. Whittier Fund

Tossed: Art from Discarded, Found, and Repurposed Materials, Middlebury College Museum of Art, Middlebury, Vermont, May 26–December 10, 2023

2005.42

El Anatsui

Hovor, 2003

Aluminum bottle tops and copper wire
Purchased through gifts from the Lathrop Fellows

LOANS RETURNED

The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse, Virginia Museum of Fine Arts, Richmond, Virginia, May 22–September 6, 2021; Contemporary Art Museum, Houston, Texas, October 23, 2021–January 30, 2022; Crystal Bridges Museum of American Art, Bentonville, Arkansas, March 12–July 25, 2022; Museum of Contemporary Art, Denver, Colorado, September 16, 2022–February 5, 2023

2007.51

Joyce Scott

Mammy under Undue Influence, 2007

Blown, cast, and lampworked glass, beadwork (peyote stitch)

Purchased through the Virginia and Preston T. Kelsey 1958 Fund

First venue only:

W.976.204

Jacob Lawrence

Flight II, 1967

Opaque watercolor and tempera over graphite on wove paper

Bequest of Jay R. Wolf, Class of 1951

Alma W. Thomas: A Creative Life, Chrysler Museum of Art, Norfolk, Virginia, July 9–October 3, 2021; The Phillips Collection, Washington, DC, October 30, 2021–January 30, 2022; Frist Art Museum, Nashville, Tennessee, February 25–June 5, 2022; The Columbus Museum, Columbus, Georgia, July 1–September 25, 2022

2016.5
Alma W. Thomas
Wind Dancing with Spring Flowers, 1969
Acrylic on canvas
Purchased through a gift from
Evelyn A. and William B. Jaffe,
Class of 1964H, by exchange

Radical Stitch, The MacKenzie Art Gallery,
Regina, Saskatchewan, April 30–
September 25, 2022

2021.43
Summer Yahbay
Marjorie and Maria Tallchief, 2021
Glass seed beads on interfacing
Purchased through the Acquisition
and Preservation of Native American
Art Fund

Luigi Lucioni: Modern Light, Shelburne
Museum, Shelburne, Vermont, June 25–
October 16, 2022

P.950.73
Maxfield Parrish
Hunt Farm (Daybreak), 1948
Oil on Masonite
Gift of the artist, through the
Friends of the Library

P.983.34.191
Paul Sample
Cement Plant, 1935
Oil on canvas
Gift of the artist, Class of 1920

HOOD
MUSEUM
OF ART