

### ***Shadowplay* Exhibition Showcases Works of Transgressive Photography**



HANOVER, N.H. – October 8, 2013—An exhibition of transgressive photography is on view at the Hood Museum of Art at Dartmouth College through December 8, 2013. *Shadowplay: Transgressive Photography from the Hood Museum of Art* includes photographs from the mid-twentieth century onward that startle, disturb, and cause one to question. Two professors who teach photography in the Studio Art Department at Dartmouth College, Virginia Beahan and Brian Miller, have organized this exhibition, which looks at the Hood Museum of Art’s collection through a particular lens: works that cross boundaries and perhaps change the way we view the world.

Related programming this autumn includes a gallery talk and reception with the curators on Tuesday, October 15, at 4:30 PM.

“*Shadowplay* is the result of the best kind of collaboration for a campus museum,” said Michael Taylor, Director of the Hood Museum of Art, “one that brings together the expertise and perspective of the faculty and the richness of the museum’s collection for the purpose of introducing new ways of thinking about visual culture to students and the public.”

The subjects of the 53 works in this exhibition range from the improbable to the downright disturbing, in the realms of the psychosexual, sociocultural, and environmental. As Beahan and Miller note, photography has been pushing boundaries ever since its invention in the 1800s, and they were drawn to these transgressive examples for the freedom from convention and the elevation of technique that they represent. The exhibition features photographs by such artists as Fiona Foley, Tierney Gearon, Luis Gispert, Susan Meiselas, Gary Schneider, and Francesca Woodman.

“I want people who see this exhibit to be open to new ideas of beauty, more critical ways of looking at our culture, and to just see something surprising,” said Miller. “We wanted to create an exhibition which made people think, and encouraged people to take more chances in their work or in their life.”

The exhibition is generously supported by Rona and Jeff Citrin, Dartmouth College Class of 1980, and the William Chase Grant 1919 Memorial Fund.

### **About the Hood Museum of Art**

The Hood Museum of Art is a teaching museum. Its mission is to create an ideal learning environment that fosters transformative encounters with works of art. This dynamic educational and cultural facility houses one of the oldest and largest college collections in the country, with

*Shadowplay: Transgressive Photography  
from the Hood Museum of Art*

**HOOD**  
MUSEUM OF ART  
www.hoodmuseum.dartmouth.edu

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more than 65,000 objects acquired since 1772. Among its most important works are six Assyrian stone reliefs that date from around 900 BCE. The collection also presents art from other ancient cultures, the Americas, Europe, Africa, Papua New Guinea, and many more regions of the world. The Hood offers access to the rich diversity of its collections through ongoing highlights displays, special exhibitions, an online collections database, and a wide array of programs and events.

### **About Dartmouth**

Founded in 1769, Dartmouth is a member of the Ivy League and consistently ranks among the world's greatest colleges and universities. Dartmouth has forged a singular identity for combining its deep commitment to outstanding undergraduate liberal arts and graduate and professional education with distinguished research and scholarship in the arts and sciences and its three leading professional schools—the Geisel School of Medicine, Thayer School of Engineering, and the Tuck School of Business.

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Additional images available upon request.

Image above: Ralph Eugene Meatyard, *From "Portfolio Three," number 4 of 10: Romance of Ambrose Bierce #3*, 1964, gelatin silver print. Hood Museum of Art, Dartmouth College: Purchased through the Harry Shafer Fisher 1966 Memorial Fund; PH.974.131.4 © The Estate of Ralph Eugene Meatyard, Courtesy Fraenkel Gallery, San Francisco