

HOOD MUSEUM OF ART, DARTMOUTH COLLEGE
Advance Schedule of Exhibitions 2023-2024



FAST FACTS

- The Hood Museum of Art opened in 1985 in a Charles Moore-designed building, uniting Dartmouth College's art and ethnographic collections under one roof for the first time.
- Soon thereafter, the museum hired the field's first curator of academic programming in 1990; it remains a leader in supporting faculty and students across the curriculum. In 2022, over 180 different courses visited the museum as a part of their curriculum.
- In January 2019, the Hood Museum concluded an expansion and renovation project by Tod Williams Billie Tsien Architects | Partners (TWBTA) that resulted in 16,350 square feet of exhibition space across 16 galleries, three smart classrooms and other curatorial and storage spaces in a dedicated center for object study, and a multipurpose entrance atrium, along with a refurbished 200-seat auditorium.
- The Hood Museum's encyclopedic collection is one of the largest of any campus museum in the United States, comprising more than 65,000 works.
- It has particularly strong holdings of Native American art, overseen by Associate Director of Curatorial Affairs & Curator of Indigenous Art Jami Powell.
- The Hood Museum introduced a new strategic vision in early 2022.
- John R. Stomberg is the Virginia Rice Kelsey 1961s Director of the Hood Museum of Art.
- The Hood Museum is free and open to all.

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UPCOMING EXHIBITIONS



Image: Nick Cave, *Soundsuit* (NC.06.019), 2006, easter grass, mirrors, cotton, paint, appliqué. Hood Museum of Art, Dartmouth: Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2022.53. © Nick Cave. Courtesy of the artist and Jack Shainman Gallery, New York.

Gather, Move, Resonate: Nick Cave and Jeffrey Gibson

November 16, 2023–December 21, 2024

This exhibition features two visually striking textile-based sculptures by acclaimed artists **Nick Cave** and **Jeffrey Gibson**. These life-sized works invite viewers to grapple with our shared humanity through generosity, play, movement, and sound. Both Cave's *Soundsuit* and Gibson's *WHAT DO YOU WANT? WHEN DO YOU WANT IT?* feature reclaimed, familiar, and unexpected materials, contributing to a sense of wonder and curiosity for audiences of all ages and experiences with contemporary art.



Image: Kwame Brathwaite, *Changing Times*, 1973, printed 2021, archival pigment print. Hood Museum of Art, Dartmouth: Purchased through the Contemporary Art Fund and the Sondra and Charles Gilman Jr. Foundation Fund; 2023.1.3. © Kwame Brathwaite

And I'm Feeling Good: Relaxation and Resistance

January 20–April 13, 2024

And I'm Feeling Good uses works in the Hood Museum's collection to consider moments in life that offer access to joy for African Americans, such as family interactions, childhood play, sexuality, and dance. These works encourage us to think about how hard won that joy has often been and how embracing it is, as an act of self-care but also of resistance. The exhibition features artists Kwame Brathwaite, Renee Cox, Irene Fertik, Ken Heyman, Susan Landgraf, Gordon Parks, Darryl DeAngelo Terrell, Garry Winogrand, and James Van Der Zee, among others.

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Image: Gajin Fujita, *Invincible Kings of This Mad Mad World*, 2017, spray paint, paint markers, Mean Streak, 24k gold leaf, 12k white gold leaf, platinum leaf, and gloss finish on panel; four parts, 96 x 48 in. each. Courtesy of the artist and L.A. Louver, Venice, California. © Gajin Fujita, photo courtesy of the artist and L.A. Louver, Venice, California

Gilded: Contemporary Artists Explore Value and Worth

February 3–June 2024

Across time and cultures, gold has served as a metaphor for what we value most. Symbolically, it stands in for goodness, excellence, brilliance, and wealth. Specifically, the artists represented in this traveling exhibition turn to gilding as a means to reconsider our value systems. Gilding images of graffiti and sidewalks, cardboard boxes and architectural fragments, they ask us to see the beauty in what we so often overlook and honor that which we so often throw away. If, as the saying goes, "all that glitters is not gold," the artists represented here offer an inverse proposition: perhaps that which does not always shine is most worthy of our attention.



Image: Antonio Susini, *Flying Mercury*, about 1600, bronze. Hood Museum of Art, Dartmouth: Roger Arvid Anderson Collection - 250th Anniversary Gift, 1769–2019; 2016.64.1.

Living with Sculpture: Presence and Power in Europe, 1400–1750

March 23, 2024–March 22, 2025

Recent study of sculpture suggests the singular presence and power the medium holds for its makers, patrons, and audiences. In particular, the role of sculpture as a commemorative and connective tool has become evident in debates about monuments and cultural patrimony. This exhibition contributes to the field's understanding of sculpture in early modern daily life in Europe. The accompanying catalogue includes five thematic essays, 100 extended catalogue entries, and an illustrated checklist of 114 additional objects from the important collection of early modern sculpture at the Hood Museum of Art, Dartmouth.

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CURRENTLY ON VIEW:



Image: *Homecoming: Domesticity and Kinship in Global African Art* installed at the Hood Museum of Art, Dartmouth. Photo by Rob Strong.

[Homecoming: Domesticity and Kinship in Global African Art](#)
Through May 25, 2024

Emphasizing the role of women artists and feminine aesthetics in crafting African and African diaspora art histories, this exhibition surveys themes of home, kinship, motherhood, femininity, and intimacy in both historic and contemporary works. *Homecoming* breaks free of the binary traditional/contemporary to instead dwell at the interstices of history, futurity, and spirituality over the past two centuries.

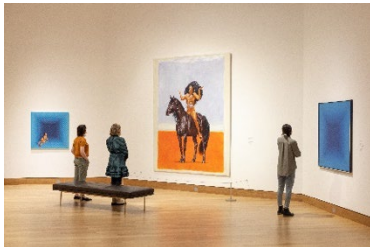


Image: *Kent Monkman: The Great Mystery* installed at the Hood Museum of Art, Dartmouth. Photo by Rob Strong.

[Kent Monkman: The Great Mystery](#)
Through December 16, 2023

Featuring two newly commissioned paintings by Cree artist **Kent Monkman**, *The Great Mystery* serves as both an introduction to and a revisitation of Monkman's earliest abstract expressionist paintings from the 1990s and his reimagining of these works today. Drawing on the Hood Museum's collection of modernist abstraction, Monkman's new paintings are unlike anything we have seen from him before.



Image: *Recording War: Images of Violence, 1500–1900* installed at the Hood Museum of Art, Dartmouth. Photo by Rob Strong.

[Recording War: Images of Violence, 1500–1900](#)
Through December 9, 2023

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.

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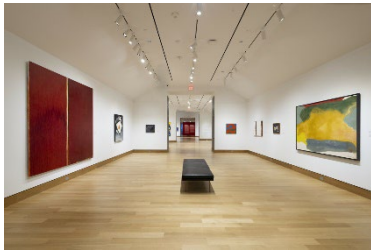


Image: *The Painter's Hand: U.S. Abstraction since 1950* installed at the Hood Museum of Art, Dartmouth. Photo by Rob Strong.

[The Painter's Hand: U.S. Abstraction since 1950](#)

Through December 16, 2023

For abstract painters such as Robert Motherwell, the action of creating a brushstroke itself has a singular importance. Often referred to as "gestural," these works track the movements of the artists' hand in the creation of imagery that favors invisible concerns such as emotion, spirituality, and the metaphysics of existence. Some of these artists seek to downplay all traces of their own gestures—Deborah Remington—while others utilize techniques that involve pouring, dripping, or splashing pigment onto their canvases—notably Helen Frankenthaler.



Image: *Historical Imaginary* installed at the Hood Museum of Art, Dartmouth. Photo by Rob Strong.

[Historical Imaginary](#)

Through November 11, 2023

This exhibition pairs an unfinished study for Emanuel Leutze's *Washington Crossing the Delaware* with a rotating selection of historical and contemporary artworks from the Hood Museum's collection to explore the ways in which artworks have shaped our perception of the past.



[Layered Histories: Indigenous Australian Art from the Kimberley and Central Desert](#)

Through March 2, 2024

The artists in *Layered Histories* deftly use color, pattern, and abstraction to create a sense of place that layers images of the land (known as Country) with creation stories, historical events, and significant animals, plants, and people. Unlike Western ideas of history, which often draw a firm line between events of the past and of the present, these Indigenous artists evoke more comprehensive and integrated world views.

Image: Mary Dixon Nungurrayi, *Seven Sisters Dreaming*, 1996, acrylic on canvas. Hood Museum of Art, Dartmouth: Gift of Will Owen and Harvey Wagner; 2009.92.205. © 2023 Mary Dixon Nungurrayi/Artists Rights Society (ARS), New York

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Image: William Louis Sonntag,
Boat Yard on the East River,
about 1870–74, oil on canvas.
Hood Museum of Art, Dartmouth:
Purchased through the Robert J.
Strassenburgh II 1942 Fund;
2022.6.

[Liquidity: Art, Commodities, and Water](#)

Through June 15, 2024

Playing upon the dual definitions of liquidity—liquid assets bought and sold, as well as liquid substances—this exhibition mines the historical connections between art, water, and commodities. Highlights from the Hood Museum’s American painting, sculpture, and decorative arts collection explore histories of global trade across water; linkages between water and tourism; liquids as artistic materials; and how water pollution and historical access to clean water are relevant to local and national discussions in our present moment.



Image: *Margaret Bourke-White, World War II, and Life Magazine*
installed at the Hood Museum of
Art, Dartmouth. Photo by Rob
Strong.

[Margaret Bourke-White, World War II, and Life Magazine](#)

Through September 30, 2023

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 is drawn entirely from a unique portfolio of her photographs created near the end of the war.

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ONGOING:



Image: Artist Laura Maes hangs her work *Spikes* in the Hood Museum of Art's south stair entrance. Photo by Amelia Kahl.

[Laura Maes: Spikes](#)

Laura Maes's *Spikes* is a site-specific installation that 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.



Image: View of Joel Shapiro's *untitled (Hood Museum of Art)* (1989-90) and Ellsworth Kelly's *Dartmouth Panels* (2012). Photo by Alison Palizzolo.

[Public Art: Outdoor Installations](#)

The Hood Museum of Art has an evolving but distinguished collection of public art that is intended to enhance the environment in which the Dartmouth and surrounding communities study, work, and live. These outdoor installations are incorporated into the built and natural landscape, as public art has the potential to transform and activate the surrounding sites. The works are for all and can be accessed by all, so we welcome viewers to experience these public artworks in the hopes that they foster inquiry, contemplation, and community conversation.



Image: José Clemente Orozco, *The Epic of American Civilization: The Coming of Quetzalcoatl* (Panel 5), 1932-34, fresco. Hood Museum of Art, Dartmouth: Commissioned by the Trustees of Dartmouth College; P.934.13.7.

[Orozco's The Epic of American Civilization](#)

José Clemente Orozco painted *The Epic of American Civilization* between 1932 and 1934. The mural cycle, which was designated as a national historic landmark in 2013, is located in the Orozco Room in Baker Library, and it is considered one of Dartmouth's greatest artistic resources.

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About the Hood Museum of Art

The Hood Museum of Art, Dartmouth, centers art and people in teaching and learning through inclusive and robust academic, cultural, and civic engagements with art and its histories. It seeks to advance learning, care, and connections through the reach and relevance of visual art and material culture as a nexus for the exchange of ideas. With its renewed focus on serving Dartmouth's faculty and academic mission, the recently expanded facility broadens the museum's reach to students, faculty, and departments across campus, while deepening its engagement with its longtime stakeholders. It also makes a bolder statement about the significance of the arts within the life of Dartmouth and provides the arts district with an arresting front door to the Green.

About Dartmouth College

Dartmouth College educates the most promising students and prepares them for a lifetime of learning and of responsible leadership through a faculty dedicated to teaching and the creation of knowledge. The Dartmouth model is unique in higher education: the fusion of a renowned liberal arts college and robust research university where students and faculty partner to take on the world's great challenges. Since its founding in 1769, Dartmouth has provided an intimate and inspirational setting where talented faculty, students, and staff—diverse in background but united in purpose—contribute to the strength of an exciting academic community that cuts easily across disciplines.

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Hood Museum of Art

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