

New Exhibitions Opening This Winter at the Hood Museum of Art, Dartmouth

The Hood Museum of Art, Dartmouth, welcomes special exhibitions back into its galleries with a full slate this winter, including recent work by a longtime Dartmouth faculty painter and several approaches to various genres of photography. The museum will introduce its new exhibitions at its winter opening reception on Thursday, January 16, 5:00–7:00 pm. John Stomberg, the Virginia Rice Kelsey 1961s Director, said, “Ideas drive exhibitions, and nowhere is that more apparent than in the Hood Museum’s winter schedule. We are thrilled to be presenting shows related to the museum’s areas of strength that reveal its continued commitment to the art of our time, indigenous culture, and photography.”



On view January 2 to May 31, ***In the Midst of Something Splendid: Recent Paintings by Colleen Randall*** features abstract paintings on canvas and paper by a well-respected member of the Dartmouth studio art faculty, including new works from her *Immanence* series alongside slightly earlier works from the *Syncope* series. Randall will deliver a lecture titled “The Abstract Sublime: Vision and Process” in the Hood Museum’s Gilman Auditorium on Thursday, January 30, at 4:45 pm. She will discuss her practice as an abstract painter whose work explores natural space and light in

relation to human consciousness through the materiality of paint. A reception will follow. This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Bernard R. Siskind Fund and the Eleanor Smith Fund.



Conceptualized by photographer Will Wilson, the collaborative project Critical Indigenous Photographic Exchange (CIPX) responds to the widely circulated ethnographic photography of Native Americans beginning at the turn of the twentieth century. During a ten-day residency at the museum, Kali Spitzer (Kaska Dena) and Will Wilson (Diné) will take tintype portraits of Dartmouth

community members. On view January 15 to March 29, ***CIPX Dartmouth with Kali Spitzer and Will Wilson*** will feature selected images from the residency alongside labels written by the sitters themselves. Wilson and Spitzer will discuss their work with tintype photography and CIPX during a “Conversations and Connections” lunchtime gallery talk at the Hood Museum on Wednesday, January 8,

at 12:30 pm. This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Charles Gilman Family Endowment.



School Photos and Their Afterlives, on view January 6 to April 12, sets an array of school photos from across photography's histories and geographies in dialogue with works by contemporary artists who have reframed them. The exhibition, drawn from the Hood's collections and loans from museums, artists, and private collections, looks

critically at how a ubiquitous yet unremarked vernacular genre has been used to advance ideologies of assimilation and exclusion but also to inspire social and political change. It includes work by artists Christian Boltanski, Carrie Mae Weems, Marcelo Brodsky, Tamoko Sawada, Vik Muniz, and David Wojnarowicz, among others, as well as dozens of archival class photos from around the globe. Two programs will engage with these themes. On Thursday, February 6, at 4:45 pm in the Gilman Auditorium, photographer and human rights activist Marcelo Brodsky, whose work is featured in the exhibition, will deliver a lecture titled "Memory Works." At a time when visual culture is transforming language to an unprecedented extent, Brodsky will argue for using images to narrate whatever story or experience we want to offer later generations. And on Wednesday, February 12, at 12:30 pm, the Hood Museum will present a "Conversations and Connections" lunchtime gallery talk titled "What Do School Photos Do?" by exhibition curators Marianne Hirsch, the William Peterfield Trent Professor of English and Comparative Literature at Columbia University and Professor in the Institute for Research on Women, Gender, and Sexuality, and Leo Spitzer, a cultural and comparative historian and writer working in the interdisciplinary field of memory studies and Kathe Tappe Vernon Professor of History Emeritus, Dartmouth College. Hirsch and Spitzer will highlight the ideological and political work of school photos in times of political turmoil and transformation, including examples from US boarding schools for Native American children and from Jewish ghettos during the Holocaust. This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Charles Gilman Family Endowment.



On view January 2 to May 31, the exhibition titled ***Reconstitution*** addresses the fact that institutional spaces have long privileged Euro-American narratives, which has had powerful, even dangerous consequences in our culture and society. The artists in *Reconstitution* foster the evolution of previously entrenched narratives as they

remind us that we are all responsible agents in the complicated processes of writing current and future histories. On February 27 at 6:00 pm, artist Dell Marie Hamilton will perform the roving half-hour performance *Blues\Blank\Black* in the galleries in association with *Reconstitution*. This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Philip Fowler 1927 Memorial Fund.



Drawing from the Hood Museum’s collection of Indigenous Australian art, ***Shifting the Lens: Contemporary Indigenous Australian Photography***, on view February 15 to June 21, features photography by Christian Thompson, Fiona Foley, Bindi Cole, Michael Cook, Darren Siwes, Tony Albert, and Michael Riley that interrogates and conveys the multidimensionality of Indigenous Australian experiences. This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Owen and Wagner Collection of Aboriginal Australian Art Endowment Fund.

About the Hood Museum of Art

The Hood Museum of Art at Dartmouth enables and cultivates transformative encounters with works of artistic and cultural significance to advance critical thinking and enrich people’s lives. With its renewed focus on serving Dartmouth’s faculty and academic mission, the renovated and 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 new 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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Image captions:

Colleen Randall, *Splendid Matter*, 2018, oil on linen. Courtesy of the artist.
Photograph by Jeffrey Nintzel.

Will Wilson, *How the West Is One*, 2014, inkjet print on paper. © Will Wilson

Marcelo Brodsky, *The Class*, from the series *Buena Memoria*, 1996, printed 2011, inkjet print. Museum of Fine Arts, Houston: Museum purchase funded by Joan Morgenstern, Richard S. Jackson, Nina and Michael Zilkha, the S. I. Morris Photography Endowment, Anne Wilkes Tucker, and Clinton T. Willour; 2014.670. © Marcelo Brodsky

Renee Cox, *Baby Back*, from the *American Family Series*, 2001, archival digital C-print mounted on aluminum. Hood Museum of Art, Dartmouth: Purchased through the Sondra and Charles Gilman Jr. Foundation Fund and the Fund for Contemporary Photography; 2008.31. © Renee Cox

Christian Thompson, *Black Gum #2*, from the series *Australian Graffiti*, 2007, C-type print on paper. Hood Museum of Art, Dartmouth: Gift of Will Owen and Harvey Wagner; 2011.60.64. © Christian Thompson. Photograph by Jeffrey Nintzel.