AN INVITATION TO JOIN

The Hood Museum of Art is committed to engaging all of our visitors with the joy of discovery and inspiration that comes from looking at and learning about works of art. We are able to provide these valuable opportunities free of charge to everyone, every day, because of the generosity and leadership of our members. Thank you!

We invite you to join the Hood to take advantage of a wide array of exclusive behind-the-scenes programming and special events and trips for members. With upcoming major exhibitions that you won’t want to miss, now is an exciting time to be a member!

The Hood Museum of Art thanks Judy and Thomas E. Oxman, Class of 1971, for their generous support of this brochure.


VITAL SUPPORT: MEMBERSHIP

Your membership brings with it many opportunities to explore our exhibitions and collection and to take part in our wide-ranging programs. Not only will you be actively supporting the life of the museum, you will also be invited to share your love of art with other like-minded individuals.

For answers to your questions about membership, please email hood.membership@dartmouth.edu.

The full range of member benefits is listed below.

FRIEND | $100
A subscription to the Hood’s Quarterly magazine; a 15% Hood Museum shop discount; free admisions or discounts at museums nationwide through the North American Reciprocal Museum (NARM) Association; a packet of postcards featuring images from the Hood’s collection; member pricing for ticketed programs, and invitations to members-only special events; and advance notice of breaking news and upcoming lectures, gallery talks, and programs via email.

PATRON | $500
All of the above, plus a copy of one collection highlights or special exhibition catalogue of your choice and an exclusive champagne reception and preview of a major exhibition.

CONTRIBUTOR | $1,500
All of the above, plus copies of two collection highlights or special exhibition catalogues of your choice.

LATHROP FELLOW
The Lathrop Fellows offers you a wonderful opportunity to learn more about the arts—about the curatorial process, collecting, and connoisseurship—in the company of others who share the same interests and who also wish to demonstrate their support for the Hood Museum of Art.

$2,500
All of the above, plus an invitation to participate in art-focused travel opportunities with the Hood’s director and curators and a customized tour of the Hood’s collection with a curator for up to six people, by appointment.

$5,000
All of the above, plus copies of all current Hood publications for a year and an invitation to a private lunch with the Hood’s director and deputy director, by appointment.

$10,000
All of the above, plus an invitation to dinner with the Hood’s director and Board of Overseers following an exhibition opening or signature event.


The realm of Poseidon encompassed virtually every aspect of life in the ancient Mediterranean world, from mythology and cult to daily activities. This exhibition explores each of his dominions through more than one hundred works of Greek, Etruscan, and Roman art produced between 800 BCE and 400 CE. Visitors will see striking black-figure and red-figure pottery, alongside sculptures in terracotta, marble, and precious metals, and extraordinary examples of ancient glass, mosaics, carved gems, and coins, all providing a rich picture of life in the ancient world. Poseidon and the Sea offers an intimate look not only at the mysteries of the ancient world, but also at the timeless beauty and wonder of the sea that continues to resonate with us in the present day.

This exhibition was organized by the Tampa Museum of Art. Its presentation at the Hood Museum of Art was generously supported by Claire Foerster and Daniel S. Bernstein, Class of 1987, and the Eleanor Smith Fund, the Evelyn A. J. Hall Fund, and the Marie-Louise and Samuel R. Rosenthal Fund.

Poseidon and the Sea: Myth, Cult, and Daily Life January 17–March 15, 2015

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About Face: Self-Portraiture in Contemporary Art January 31–August 30, 2015

Organized in collaboration with Hood interns and Studio Art majors from Dartmouth’s Class of 2015, this exhibition explores the continued relevance and global diversity of self-portraiture in contemporary art. While self-portraiture has traditionally engaged with direct observation and autobiography, contemporary artists have begun to question the value and integrity of authorship and a coherent artistic identity, exploring the use of disguise, impersonation, and assumed personae. About Face will explore the various approaches that contemporary artists have used to investigate identity through the use of disguise, impersonation, and assumed personae.

This exhibition was organized by the Hood Museum of Art and the Museum’s teaching mission, this exhibition is thematically organized and each section displays one work from the museum’s collection alongside those of the donors. These themes include Histories, Wonders, Goods, Marks, Geometries, Masks, and Surfaces. This exhibition will showcase paintings, drawings, and sculptures by early American furniture and include works by Carl Andre, Richard Artschwager, Bernd and Hilla Becher, Joseph Beuys, Maridien Harlby, Mike Kelley, Sol Lewitt, Glenn Ligon, Catherine Opie, Elizabeth Peyton, John Singer Sargent, Andy Warhol, Tom Wesselmann, Robert Wilson, and many others.

This exhibition was organized by the Hood Museum of Art and generously supported by the Harvard Family Fund and the Bernard R. Stauffer Fund.


This exhibition features the collection of Trevor Fairbrother, an independent curator, and John Kirk, a scholar of early American decorative arts, who have donated important works in their collection to the museum. Emphasizing the Hood’s teaching mission, this exhibition is thematically organized and each section displays one work from the museum’s collection alongside those of the donors. These themes include Histories, Wonders, Goods, Marks, Geometries, Masks, and Surfaces. This exhibition will showcase paintings, drawings, and sculptures by early American furniture and include works by Carl Andre, Richard Artschwager, Bernd and Hilla Becher, Joseph Beuys, Maridien Harlby, Mike Kelley, Sol Lewitt, Glenn Ligon, Catherine Opie, Elizabeth Peyton, John Singer Sargent, Andy Warhol, Tom Wesselmann, Robert Wilson, and many others.

This exhibition was organized by the Hood Museum of Art and generously supported by the Harvard Family Fund and the Bernard R. Stauffer Fund.

Auto-Graphics: Works by Victor Ekpuk April 18–August 2, 2015

Nigerian-born artist Victor Ekpuk is best known for his improvisational use of nsibidi, a form of writing with symbols associated with the powerful Igbo men’s association of southeastern Nigeria. As a student of fine arts at Obafemi Awolowo University in the mid-1980s, Ekpuk was informed by nsibidi, a Yoruba aesthetic philosophy that urged students to explore the logics of pattern and design in indigenous African art forms. Ekpuk’s early fascination with nsibidi during these years—its economy of line and encoded meanings—led to his broader explorations of drawing as writing, and to the invention of his own fluid letterforms. As a mature artist, Ekpuk has so internalized the rhythm and contours of his "script" that it flows from his hand like the outpouring of a personal archive.

This exhibition was organized by Kraemert Art Museum, University of Illinois at Urbana-Champaign, and curated by Alyssia Pappas. It is partially supported by a grant from the Illinois Arts Council Agency.


Although the Italian eighteenth-century artist Antonio Canaletto is best known for his luminous, sweeping views of the Grand Canal and Piazza San Marco, the Vedute, a portfolio of prints made in the early 1740s, reveal another side of Venice. These scenes are intimate in scale and contain an extraordinary variety of subject matter, encompassing both real and imaginary views, from urban portraits to bucolic landscapes. This exhibition presents the full range of Canaletto’s Vedute project and celebrates the legacy of Adolph J. “Bucks” Weil, Class of 1935, an astute and generous collector who over his lifetime amassed one of the most impressive collections of Old Master prints in the country.

This exhibition was organized by the Hood Museum of Art and the Montgomery Museum of Fine Arts, Montgomery, Alabama, and generously supported by the William Clare Grant 1919 Memorial Fund. Canaletto (Giannotto Antonio Canal), The Portico with the Lantern (detail), about 1740–44, etching on laid paper. Gift of Jean K. Weil in memory of Adolph J. “Bucks” Weil, Class of 1935; PR.997.5.31

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Please mail the completed form to, or contact the museum at Membership Program, Hood Museum of Art, Dartmouth College, 6 East Wheelock Street, Hanover, NH 03755 (603) 646-5241 (tel.), (603) 646-1440 (fax) hood.membership@dartmouth.edu

YES, I WANT TO JOIN THE HOOD!