Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia
Through August 31

Handwoven from cotton and silk threads colored with ancestral dye recipes and then embellished with gold- and silver-wrapped threads, silk embroidery, and appliquéd mirrors and mica, these ornate tube dresses were created by elite women of Lampung, South Sumatra. In a land located between the two maritime routes linking east and west Asia, these sumptuous garments communicate a family’s global contacts, social station, and clan identity.

Generously supported by the Evelyn A. J. Hall Fund and the William B. Jaffe and Evelyn A. Jaffe Hall Fund.

Unknown artist, Lampung Province, Sumatra, Indonesia, Tapis Inuh (detail), cotton with silk floss. Lister Family Collection. Photo by Don Tattle.

Art That Lives? Exploring Figural Art from Africa
Opens July 25

People around the world have at times responded to works of art as more than mere inanimate objects, seeing them instead as living things. This exhibition examines the complex ways that African peoples view images, especially depictions of the human form, as forces that impact personal experience. Sculptures from across the African continent reveal how art has mediated disputes, exerted political authority, and given presence to the dead.

Generously funded by the Frank L. Harrington 1924 Exhibition Fund.


Félix de la Concha: Private Portraits/Public Conversations
Through September 27

The Hood continues its series of major public art projects with an exhibition at the museum and at Baker-Berry Library exploring issues of conflict and reconciliation, the theme of the Dartmouth Centers Forum for 2008-10, in the lives of residents of the Dartmouth and Upper Valley communities. The museum commissioned fifty-one portraits by Spanish painter Félix de la Concha. While painting the sitters, the artist conducted conversations with them about conflicts they have experienced, audio- and videotaping each session.

Generously supported by gifts from Constance and Walter Burke, Class of 1944, and Yoko Otani Homma and Shunichi Homma M.D., Class of 1977.

Félix de la Concha, Evelyn Ellis (detail), 2008, oil on linen. Collection of the artist.

France in Transformation: The Caricature of Honoré Daumier, 1833–1870
Through August 24

One of the most witty and adept caricaturists of all time, Honoré Daumier created social and political cartoons that continue to resonate today. The Hood Museum of Art’s collection offers a rich overview of Daumier’s career as a graphic artist, presenting a picture of France in the mid-nineteenth century, a time when cultural and societal changes were ushering in a new era of modernity.

Generously funded by the Frank L. Harrington 1924 Exhibition Fund.

Honoré Daumier, 1830 and 1833 (1830 et 1833) (detail), lithograph on wove paper. Hood Museum of Art.