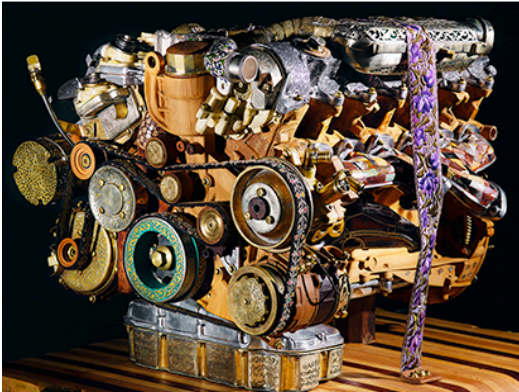


**Modern and Contemporary African Art Exhibition at Dartmouth  
Features Important Recent Acquisitions**



Hanover, N.H.—December 10, 2015—The Hood Museum of Art, Dartmouth College, has long benefited from the insight and dedication of its curators of African art, including current curator Smooth Nzewi, and the winter exhibition *Inventory: New Works and Conversations around African Art* highlights the work they have done. In particular, it demonstrates a renewed and purpose-driven focus on collecting modern and contemporary art in the African collection—works from African artists both in and beyond the continent, as well as non-African artists who address Africa in their practice. The exhibition, on view from January 16 through March 13, 2016, includes an array of paintings, photographs, sculptures, drawings, ceramics, and mixed media, all acquired in the last two years, by artists such as Ibrahim El Salahi, Lamidi Fakeye, Akin Fakeye, Owusu-Ankomah, Victor Ekpuk, Chike Obeagu,

Halida Boughriet, and Eric Van Hove. Programming for the exhibition includes several winter-term gallery talks and guided tours—please see the museum’s website for more details.

“Concomitant with Dartmouth College’s emphasis on experiential learning, *Inventory* provides Hood audiences with a transformative encounter with works of art historical importance. They highlight historical legacies and contemporary conditions in and about Africa. At the same time, they are globally oriented and draw our attention very sensitively to pressing issues and challenges that we face in the world today,” says Curator of African Art Smooth Nzewi.

Shown together for the first time, the works in *Inventory* offer varied yet compelling insights into modern and contemporary African art from the 1960s to the present. In addition to providing an important art historical anchor, they explore wide-ranging issues and engender critical conversations about Africa and the world we live in. They are organized around four broad themes: “Tradition and Modern/Modernist Traditions,” “Contemporary Visions of a Continent,” “Historical Returns,” and “Diasporic Imagination.” Regarding the latter theme, for example, French-Algerian Halida

## Inventory: New Works and Conversations around African Art

**HOOD**  
MUSEUM OF ART  
[www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu)

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Boughriet's photographs *Diner des anonymes* (pictured here) and *Les enfants de la République* (2014, both from the acclaimed *Pandora* photographic series) present remarkable insights into the plight of African and Islamic immigrants and their first-generation French children when faced with the challenges of belonging in contemporary Europe in the wake of Islamophobia and escalating far-right nationalism. These works and others in the exhibition are some of the attempts at filling crucial gaps in the African collection.

African art curators have long sought to develop a holistic representation of the arts of Africa and have placed their emphasis on things like masks and other kinds of ritual objects and works of material culture. The Hood's present approach signals the museum's intention to robustly engage with emerging discourses and narratives of the "global modern" and "global contemporary" in academia. While the Hood continues to collect tradition-based art forms today, it has also begun to conceive its methods of collecting more broadly, ultimately pursuing a richer understanding of Africa and its arts—historical, modern, and contemporary—across campus and in the wider community.

*This exhibition was organized by the Hood Museum of Art and generously supported by the William B. Jaffe and Evelyn A. Hall Fund.*

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

The mission of the Hood Museum of Art, as a teaching museum, 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 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 seeks to inspire and educate through direct engagement with original works of art and 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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**Image Captions:**

Eric van Hove, *V12 Laraki*, 2013, mixed media (53 materials). Purchased through the Mrs. Harvey P. Hood W'18 Fund and through a gift from Mr. and Mrs. Joseph H. Hazen, by exchange; 2014.32. © Eric van Hove

Halida Boughriet, *Diner des anonymes (Anonymous Diners)*, from the series *Pandora*, 2014, chromogenic color print. Purchased through the Stephen and Constance Spahn '63 Acquisitions Fund; 2015.66.1. © Halida Boughriet

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