



## Announcing Representation of Dorothy Hood

**Art Museum of South Texas and McClain Gallery Collaborate To Preserve a Legacy**

McClain Gallery is honored to announce its representation of the artwork of one of Texas' most important 20th century artists, Dorothy Hood (1918-2000). In conjunction with the Art Museum of South Texas (AMST) and its holdings of works by the artist, McClain Gallery will represent the AMST's goal of preserving and promoting the legacy of Hood. Funding raised by the sale of Hood's work through McClain Gallery is dedicated to the care and conservation of the Museum's permanent collection, especially the art of Dorothy Hood, and to academic programs and research focused on the life and career of the artist.

"The life and work of Dorothy Hood" says gallerist Robert McClain, "is a compelling story of a gifted and fearless woman from a small Texas town who forged a brilliant and fascinating life devoted to art, filled with passion, and embracing the great ideas of her time. Dorothy's life and art rivals that of other painters of her generation that we now champion as modern icons."

From 1937, first as a scholarship student at the Rhode Island School of Design, and briefly at the Art Students League in New York City, to settling in Mexico City, and finally Houston, Hood established herself as a pioneer of Modernism. Recognition and acclaim came to her quickly. She exhibited widely in Mexico City which led to a solo exhibition at the legendary Willard Gallery in New York in 1950. Talented and quick-witted, while in Mexico Hood was befriended by leading artists and intellectuals such as Frida Kahlo, Diego Rivera, Leonora Carrington, Pablo Neruda, and José Clemente Orozco. In 1946, she married famed Bolivian composer and conductor José María Velasco Maidana.

Influenced by the spirit of these leading Mexican artists, Hood depicted her personal vision of abstracted hauntingly

anguished figures. Of her work, Neruda, wrote, “There is in the painting of Dorothy Hood, this desperate interrogation, an aesthetic of human pain.” Neruda called her the “Amazon from Manhattan.”

In the early 1950's, still referencing the semi-abstract figural forms of her earlier work, Hood pushed into devising a new kind of experiential space that was both physical and spiritual. She was embarking on the road to more pure abstraction, laden with deep psychic exploration.

In 1961, Hood moved to Houston and started teaching at the School of Art of the Museum of Fine Arts, Houston. Moving into a new, larger, light-filled studio in the late 60's, Hood felt emboldened to scale-up her work with a body of paintings measuring as large as 8 by 12 feet, ultimately creating the works of art which would again garner her national attention with exhibitions at the Contemporary Arts Museum, Houston, Rice University and the Tibor de Nagy Gallery in New York. Combining Color Field techniques with painterly abstraction, the pictorial space and “visual fissures” of her work recall a profound mindscape that echoes her early Surrealist influences from Mexico.

Despite her exhibition history and support from influential critics, curators, and collectors including Dominique de Menil, Dorothy Miller, Clement Greenberg, and Barbara Rose, Hood's career never ignited in the way of many of her New York counterparts' did.

With her death in 2000, and her estate in the hands of a former life partner, Hood's work and legacy languished. In 2001, the Art Museum of South Texas committed to housing the bulk of Hood's estate in exchange for retiring her outstanding debts, including medical bills from her treatment of cancer. This extraordinary cache of important art history included Dorothy Hood's archives and studio contents. The AMST accessioned a significant portion of this group of works for their permanent collection and is dedicated to expanding the understanding and visibility of Dorothy Hood's work and life.

In 2012, the Art Museum of South Texas began a project to organize a major retrospective of Dorothy Hood's works and publish a monograph about her life and career. Dedicated supporters from Corpus Christi, Houston, and across the country supported these efforts which culminated in the fall of 2016 with the exhibition and book entitled *The Color of Being/El Color del Ser: DOROTHY HOOD (1918-2000)* showcased at the Art Museum of South Texas in Corpus Christi.

The Museum of Fine Arts, Houston organized an exhibition which opened in the fall of 2018 (the 100th anniversary of Hood's birth), entitled *Kindred Spirits, Louise Nevelson & Dorothy Hood*, mounting an unprecedented visual dialogue between the works of both artists. Alison de Lima Greene, MFAH Curator of Modern & Contemporary Art, says, “Hood matched Nevelson in scale and ambition, while exploring similarly existential themes. Seen now in retrospect, their work enters into a powerful dialogue that enlarges our understanding of art in America.”

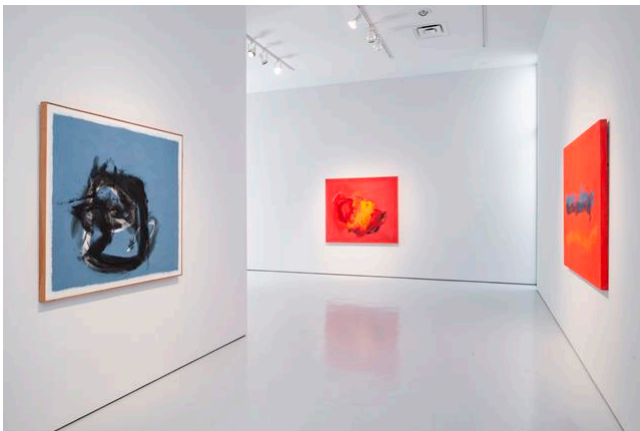
McClain Gallery will debut works by Dorothy Hood at the upcoming Dallas Art Fair in April, to be followed by a major solo exhibition in the fall of 2019. McClain Gallery wishes to thank the Art Museum of South Texas for its continued support of the legacy of Dorothy Hood. We are especially grateful for the staff and dedicated Board members who have passionately supported this project.

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For press inquiries and additional information please contact Erin Dorn, [erin@mcclaingallery.com](mailto:erin@mcclaingallery.com) and Robert McClain, [robert@mcclaingallery.com](mailto:robert@mcclaingallery.com).

## CURRENTLY ON VIEW

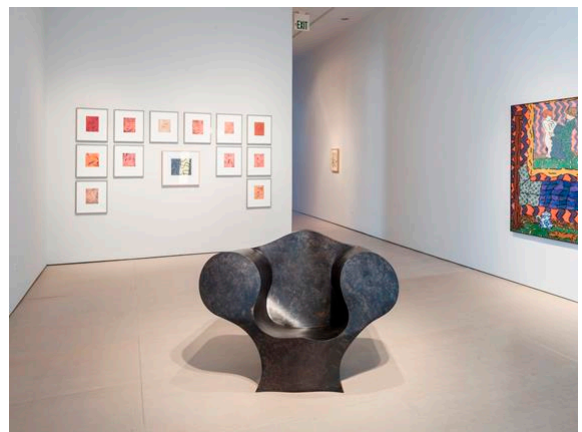
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**CLEVE GRAY**

Through March 23, 2019.

West Gallery



**RECLINE**

**MATISSE, ARAD, BONETTI, COPLEY, EMIN,  
HOCKNEY, PEYTON, TAL R, STOUT, WESLEY &  
WESSELMANN**

Through March 23, 2019.

Main Gallery