

**The Hood Museum of Art, Dartmouth,
Presents Exhibitions in 2023 under the Umbrella of
“Art and the Construction of History”**

January 25, 2023—Hanover, N.H.— The Hood Museum of Art, Dartmouth, will present a series of exhibitions in 2023 grouped under the theme “Art and the Construction of History,” inviting viewers to consider the role of art and artists in the framing of historical narratives. This thematic throughline resonates with the museum’s strategic priority to forge meaningful connections across disciplines, peoples, and local and global communities while seeking to reimagine the collection’s influence and potential.

John R. Stomberg, the Virginia Rice Kelsey 1961s Director of the Hood Museum of Art, explains, “In 2023, the Hood Museum will feature several shows exploring the many, many ways that art has given history its imagery. In creating these images, artists have in fact shaped the popular understanding of countless past events, places, and people. Even when written evidence contradicts their versions of stories, the power of their images can persist. Our goal in presenting this series of exhibitions is primarily to deconstruct these visual histories and reconstruct—to the extent possible—the original people, places, and events based on current research.”



Historical Imaginary

Through November 11, 2023

Curated by Michael Hartman, the Hood Museum’s Jonathan Little Cohen Associate Curator of American Art, this exhibition pairs an unfinished study for Emanuel Leutze’s *Washington Crossing the Delaware* with a

rotating selection of historical and contemporary artworks from the Hood Museum’s collection to explore the ways in which artworks have shaped our perception of the past in the hope that we can build upon our shared, complex, and sometimes violent history in the United States to imagine and create a more equitable future. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the William B. Jaffe Memorial Fund.*



Margaret Bourke-White, World War II, and Life Magazine

Through June 24, 2023

Margaret Bourke-White (American, 1904–1971) was one of the first photographers that *Life* magazine sent to Europe to cover World War II. The images she sent back filled endless pages of the magazine; Americans were riveted; and sales skyrocketed. This exhibition is drawn entirely from a unique

portfolio of her photographs created near the end of the war. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Marie-Louise and Samuel R. Rosenthal Fund.*



Kent Monkman: The Great Mystery

April 8–December 9, 2023

Featuring two newly commissioned paintings by Cree artist Kent Monkman, *The Great Mystery* serves as both an introduction to and a revisitation of Monkman's earliest abstract expressionist paintings from the 1990s and his reimagining of these works today. Drawing on the Hood Museum's collection of modernist abstraction, Monkman's new paintings are unlike anything we have seen from him before. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Charles Gilman Family Endowment.*



Recording War: Images of Violence, 1500–1900

May 15–December 9, 2023

Curated by Elizabeth Mattison, the Hood Museum's Andrew W. Mellon Associate Curator of Academic Programming, this exhibition brings together depictions of conflict that focus attention on the human effects of war, especially on civilians. Featuring selections from Francisco de Goya's famous series, *Disasters of War*, in the context of prints and drawings made by European artists between 1500 and 1900, this exhibition examines how such images present critical historical evidence of the human experiences of violence. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.*



Homecoming: Domesticity and Kinship in Global African Art

July 22, 2023–May 25, 2024

Emphasizing the role of women artists and feminine aesthetics in crafting African and African diaspora art histories, this exhibition surveys themes of home, kinship, motherhood, femininity, and intimacy in both historic and contemporary works. *Homecoming* breaks free of the binary traditional/contemporary to instead dwell at the interstices of history, futurity, and spirituality over the past two centuries. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the William B. Jaffe and Evelyn A. Hall Fund.*

RELATED SPRING PROGRAMMING HIGHLIGHTS

29 March, Wednesday, 12:30–1:30 pm

Exhibition Tour: *Historical Imaginary*

Join Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, for an introduction to the exhibition.

19 April, Wednesday, 12:30–1:30 pm

Special Tour: “Painting History”

Join Jami Powell, Curator of Indigenous Art, and Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, to explore how artists construct and critique history through two exhibitions: *Kent Monkman: The Great Mystery* and *Historical Imaginary*.

10 May, Wednesday, 12:30–1:30 pm

Conversations and Connections: Valerie Hegarty

Contemporary artist Valerie Hegarty will be joined in conversation with Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, to discuss Hegarty’s *George Washington (On a Stick)*, on display in *Historical Imaginary* alongside Emanuel Leutze’s *Incomplete Study for Washington Crossing the Delaware*.

About the Hood Museum of Art

The Hood Museum of Art, Dartmouth, centers art and people in teaching and learning through inclusive and robust academic, cultural, and civic engagements with art and its histories. It seeks to advance learning, care, and connections through the reach and relevance of visual art and material culture as a nexus for the exchange of ideas. With its renewed focus on serving Dartmouth’s faculty and academic mission, the recently 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 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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Social Media:

Connect with the Hood Museum of Art on [Facebook](#), [Instagram](#), and [Twitter](#) @HoodMuseum and using the hashtags #HistoricalImaginary #RecordingWar #HoodMuseum #TheGreatMystery #ArtInTheAmericas #HomecomingExhibition

Image Captions:

Emanuel Leutze, *Incomplete Study for Washington Crossing the Delaware*, 1850, oil on canvas. Private collection.

Margaret Bourke-White, *North Africa, Bizerte, Loading LST's for Italy*, from the portfolio *World War II: Army Service Forces*, no. 7, 1944, gelatin silver print. Gift of Jane and Raphael Bernstein; 2020.46.1.7. © Getty Images

Kent Monkman, *The Great Mystery*, 2023, acrylic on canvas. Purchased through the Miriam H. and S. Sidney Stoneman Acquisition Fund; 2023.18.1. Image courtesy of the artist.

Francisco José de Goya y Lucientes, *Que valor! (What Courage!)*, number 7 of 80 from the series *Los Desastres de la Guerra (The Disasters of War)*, 1810–1820, printed 1863, etching and aquatint on wove paper. Gift of Adolph Weil Jr., Class of 1935; PR.991.50.1.7

Senzeni Marasela, *Baby Doll*, series number 9 (from a series of 12), 2006. Hood Museum of Art, Dartmouth: Purchased through the Charles F. Vernick 1936 Fund; 2008.8.4. © Senzeni Marasela