

HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

quarterly

50th Issue | *Autumn 2016*





Photo by Robert Gill.

LETTER FROM THE DIRECTOR

Introducing the Hood Downtown Exhibition Space

Hood Downtown, a temporary venue on Hanover's Main Street, will be the Hood's public face during our expansion project, offering us an entirely new way to present works of art. The difference will be clear right away. The exhibition space is located at street level. You can see the art through the windows and walk right in for a closer look. Each show will be designed to be visually arresting from outside or inside. Accessibility is key.

Hood Downtown is a double gift. First, it is the inaugural project funded by the Charles Gilman Family Endowment that supports the museum's exhibitions and programs. We are grateful to the Gilman Family for this wonderful gift. And, in turn, it is our gift to the campus and community for supporting us over the past three decades, and for patiently waiting while the museum transforms itself over the next few years.

We thought long and hard about the direction of the programming at Hood Downtown. We wondered what we could add to a region that already boasts a dynamic arts scene. Over the course of a few months, we visited AVA Gallery and Art Center in Lebanon, the League of New Hampshire Craftsmen in Hanover, Big Town Gallery in Rochester, and Long River Gallery in Lyme. Together, these venues provide exposure for hundreds of regional artists and craftspeople—it is truly a lively local arts scene. What, then, could the Hood Downtown venue offer that was missing, that would be special and true to the Hood Museum of Art's mission, would enhance the college experience for Dartmouth students, and would add substantially to the local arts community?

We landed on the idea of bringing the world to Hanover.

The program will feature artists from around the globe who have not previously shown their work here. The field of "global contemporary art" grows more exciting daily as curators, institutions, and the arts media recognize that there are brilliant artists and art centers all over the world. The artists themselves are increasingly working on a global stage, showing on multiple continents in widely divergent venues. These include exhibition spaces such as Hood Downtown, commercial galleries, art fairs, various biennials and triennials, contemporary art centers, and art museums. We will make Hanover a stop on this international circuit, bringing art from around the world to Main Street. We look forward to having you on board as we embark on this new adventure.

... and Announcing the James Nachtwey Archive at the Hood Museum of Art

In this issue of the *Quarterly* we share major news: the James Nachtwey archive has come to the Hood! Internationally acclaimed for his gripping photojournalism, Nachtwey has worked for decades to create images that demonstrate the impact of history, one person at a time. The acquisition of his archive, including prints, contact sheets, negatives, and digital files, marks the beginning of the Hood's decisive step toward becoming a center for the study of photography and society. This move will align the museum's research and scholarship with that of several other centers at Dartmouth with foci ranging from the humanities to international relations. Nachtwey will work closely with our staff to create oral histories for his images; he will add new work to the archive; and he has several publication projects underway. We look forward to sharing the wealth of Nachtwey's work in exhibitions, catalogues, and online programming. Stay tuned for much more information on this topic in the years to come.

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director

HOOD MUSEUM OF ART STAFF

Susan Achenbach, *Art Handler*
Gary Alafat, *Security / Buildings Manager*
Juliette Bianco, *Deputy Director*
Elizabeth Brown, *Assistant to the Director*
Patrick Dunfey, *Head of Exhibitions Design and Planning*
Rebecca Fawcett, *Registrarial Assistant*
Stephanie Fournier, *Business Assistant*
Kate George, *Tour Coordinator*
Cynthia Gilliland, *Associate Registrar*
Katherine Hart, *Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming*
Jessica Havrda, *Business Officer*
Deborah Haynes, *Collections Documentation Manager and Cataloguer*
Amelia Kahl, *Coordinator of Academic Programming*
Barbara MacAdam, *Jonathan L. Cohen Curator of American Art*
Neely McNulty, *Images and ArtStart Instructor*
Nils Nadeau, *Associate Director, Strategy and External Relations*
Ugochukwu-Smooth Nzewi, *Curator of African Art*
Kathleen O'Malley, *Registrar*
Julie Ann Otis, *Development and Membership Coordinator*
Alison Palizzolo, *Public Relations Coordinator*
Sharon Reed, *Programs and Events Coordinator*
John Reynolds, *Lead Preparator*
Katharine Staelin, *Digital Media Specialist*
John Stomberg, *Virginia Rice Kelsey 1961s Director*
Christopher Warren, *Security Guard*
Kathryn Whittaker, *Security Guard*
Janet Whyte, *Security Guard*
Nicole Williams, *Exhibitions Coordinator*
Matthew Zayatz, *Preparator*

HOOD MUSEUM OF ART

Dartmouth College
6 East Wheelock Street
Hanover, New Hampshire 03755
(603) 646-2808
hoodmuseum.dartmouth.edu

Hood Quarterly #50 (Autumn 2016)

Copiedited by Kristin Swan

Designed by Joanna Bodenweber

Printed by Puritan Capital

Photography by Jeffrey Nintzel,
unless otherwise noted.

© 2016 Trustees of Dartmouth College

Cover image:

Laetitia Soulier, *Self-Portrait* (detail), from the series titled *The Fractal Architectures*, 2016, C-print.
Image courtesy of Claire Oliver Gallery and the artist. © Laetitia Soulier

HOOD DOWNTOWN EXHIBITION SPACE

Current and Upcoming Exhibitions



Laetitia Soulier, *The Square Roots 3*, from the series titled *The Fractal Architectures*, 2014, C-print. Image courtesy of Claire Oliver Gallery and the artist. © Laetitia Soulier

LAETITIA SOULIER: THE FRACTAL ARCHITECTURES

September 16–December 11, 2016

The inaugural exhibition at Hood Downtown will feature the work of contemporary French photographer Laetitia Soulier. She bases her images and sculptures on the idea of fractal geometry, where each area has a direct scale relationship to the other. Yet Soulier also breaks these rules in photographs of her own dollhouse-sized constructions. With the inclusion of people, whose disproportionate appearance defies the otherwise logical scale relationships, these images mix logic and magic seamlessly, in a manner consistent with a certain stage in childhood development.

For each photograph she creates an entire universe, building carefully handcrafted models, like miniature one-act stage sets, recorded by the single lens of a camera. Across each series of photographs, the visual themes are constant and many of the furniture pieces are reused, but the set is remade for every individual image. After laboring over the models for months, Soulier also does post-production work on her images, moving effortlessly, and without prejudice, between the tools of the hand and those offered by the computer—between pliers and Photoshop. More recently, she has created sculptures that replicate the worlds of each photographic series. The sculptures evoke the same wonder as the photographs but in a three-dimensional realm. Together, her photographs and sculptures present a world where science and mystery coexist, where the ordinary and extraordinary are equally revelatory.

BAHAR BEHBAHANI: LET THE GARDEN ERAM FLOURISH

January 5–March 12, 2017

This exhibition presents a suite of paintings, installations, and video from Iranian-born, Brooklyn-based Bahar Behbahani's acclaimed *Persian Gardens*, an ongoing series that she began three years ago. An engineering tour de force, Persian or Iranian gardens have captured human imagination since their emergence in the sixth century BCE. These walled gardens comprise multilateral structures, connecting aqueducts, networks of water channels, and surrounding trees and vegetation that remain lush all year in the middle of the desert. Behbahani explores the intersection of politics and poetics that defines the gardens as contested spaces—objects of beauty that have attracted people from different walks of life throughout the ages, from the Persian rulers who created them to evoke their transcendence and political power to the diplomats, common folk, scholars, and soldiers who have sought out their orientalist enchantment.

Works in the exhibition are also personal and cathartic. They enable Behbahani to resolve her conflicted emotions and make peace with the late Donald Wilber, a scholar of Persian architecture and gardens who was also a CIA secret agent. Wilber was the purported mastermind of a 1953 military coup in Iran that ousted democratically elected, beloved, and pro-national prime minister Mohammad Mosaddegh. This singular mid-century event reshaped Iran's modern history and continues to impact the present. Behbahani's compelling visual language in this series draws upon the schematic architectural plans, ritual geometry, and the ornate aesthetics of the gardens, as well as the poetry they evoke, to convey rich and complex narratives.



Bahar Behbahani, *The Decisions are Made: Activity Begins*, 2015–16, mixed media on canvas. © Bahar Behbahani



Ingo Günther, installation of the *World Processor* series, illuminated globes. © Ingo Günther

INGO GÜNTHER: WORLD PROCESSOR

Hood Downtown: March 24–June 18, 2017

MINING BIG DATA: ARTISTS' GLOBAL CONCERNS

Strauss Gallery, Hopkins Center: March 24–April 30, 2017

Art encompasses all things, so it is not surprising that artists have embraced big data as both a tool and subject of their work. These paired exhibitions introduce three artists who foreground scientific, economic, and historical data in their work to create multilayered accounts of the relationship between humans and the planet. Through the work of Amy Balkin, Luis Delgado-Qualtrough, and Ingo Günther, the exhibitions explore how artists use data-driven research to grapple visually with such topics as climate change, the demands on global natural resources, carbon emissions, solar energy, and the effects of various human activities on a global scale.

Ingo Günther has been mapping data on a sea of illuminated globes for more than fifteen years in his *World Processor* series. Amy Balkin's poster titled *The Atmosphere: A Guide* explores the influence of history and politics on the Earth's atmosphere. Luis Delgado-Qualtrough tackles the problem of carbon accumulation with *10 Carbon Conundrums*, a word and image essay that recombines historical events, dates, and GPS coordinates. Both exhibitions reveal how artists use information to create new forms and ways of understanding global issues.

Hood Downtown exhibitions are organized by the Hood Museum of Art, Dartmouth, and generously supported by the Charles Gilman Family Endowment.



Laetitia Soulier, *The Square Roots 2*, from the series titled *The Fractal Architectures*, 2014, C-print. Image courtesy of Claire Oliver Gallery and the artist.
© Laetitia Soulier

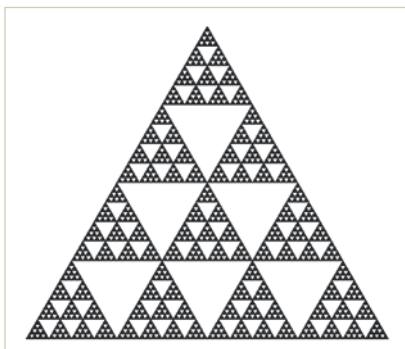
LAETITIA SOULIER | *The Fractal Architectures*

Fractals abound in nature, unfold mathematically, and have inspired a new generation of computer-based image-makers who bridge science and art to create abstract patterns. Laetitia Soulier is not one of them. Though she is deeply engaged in the visual possibilities that fractals offer, her artistic practice asserts human creativity and handcraft in a universe most often understood digitally, and does so with naturalistic, if manufactured, environments. Her work embraces contradiction, complexity, and ambiguity in a manner both marvelous and mysterious, all of which makes her photographs the perfect focus for the inaugural exhibition at the Hood Downtown exhibition space.

The Fractal Architectures, the exhibition's title, refers to a series of images the artist has created over the last few years; the principal that determines the scale of the architecture on display is based on fractal patterning. Essentially, this means a pattern that can be repeated infinitely while always remaining essentially the same in all but size. The classic example of this is a triangle

to which is added three smaller triangles that leave one equivalent vacant triangle (see diagram). This same process can be repeated for each of the smaller, empty triangles, recreating the larger pattern at a diminished scale. Theoretically, this process can go on infinitely. It is the design principal found in the spirals of a seashell, in the branching of a tree, and in the cosmos. Soulier uses fractals to define her carefully built environments occupied by humans: Lilliputian universes constructed of logic and imagination in equal parts.

She names each sub-series (*The Matryoshka Dolls* and *The Square Roots*) after the formula for the fractal logic involved with that set of interiors. The “tell” is



the wallpaper—each series has a pattern that visually represents the organizing principal involved. Matryoshka dolls are Russian folk art toys where multiple figures of similar form nest inside one another. The same idea can be found in toys from other areas of the world as well. These are usually limited to five, six, or seven pieces that fit snugly inside the largest figure. Conceptually, they could keep growing and shrinking at the same ratio (in this case, 1:2). This relationship is expressed in the red wallpaper that denotes the series. Similarly, the principal of a square root (1:16, 1:4, 1:2) defines the second group of images, and we can find that represented in the green pattern she uses.

Soulier starts her work by laboriously creating scale models of the scenes she imagines. Each piece of furniture, window, door, and small object that occupies her interiors is handmade. To create a series of photographs, she makes a separate model of a given space for each completed image, since each model accommodates only a single vantage point. She reuses individual components within the interior, but

the walls and floors have to be rebuilt for each image. Every unique stage set can be carefully lit from multiple directions. Soulier then creates multiple exposures of each tableau to allow for changes in how each section is viewed. These she unites in post-production using her computer. The seamless reality of the finished image is a testimony to her skills with both hand and computer tools.

The models in the Hood Downtown exhibition are assembled after the fact. They capture the feel of the world Soulier creates photographically, and they reuse many of the objects she makes for her original photographic sets, but they offer an alternative experience by extending the role of the imagination. With them we are able to project ourselves into the scenes and relish the wonder of the world she has created. As open-ended as the photographs are, allowing for seemingly unending interpretive possibilities, they nevertheless freeze time. The models, on the other hand, encourage a participatory engagement that unfolds across time and space differently from their two-dimensional cousins. We move around them as objects and examine them from multiple vantage points. Ultimately, the models invite us to enjoy a very serious form of play.

We're all Alice here, to misquote Lewis Carroll. When we enter a gallery of Soulier's work, the normal rules of reality are jettisoned, only to be replaced by a strict, if random, new logic of time and space. As she will tell you herself, it is no mistake that the children in her work appear to be about eight years old. That is the time in children's development when they begin to learn science and start appreciating life as a complicated natural system, but they still retain enough of their youthful imagination to relish a more magical understanding of the world. This exhibition brings that precarious moment to life, creating scenes forged from a combination of poetry and mathematics that teeter between fantasy and logic.

Soulier's work extends and adds significantly to the history of creating tableaux in photography. This is a story that most likely began in the 1850s, when the Swedish photographer Oscar Rejlander (who, not surprisingly, befriended Lewis Carroll after moving to England) used multiple negatives to sew together visual allegories with complex narratives. Rejlander, like Soulier, used a combination of stagecraft and darkroom techniques to achieve an opulent visual repertory that pre-existed only in his imagination. While the specific tools have changed, this creative impulse

remains. In many ways, Rejlander's work more closely relates to Soulier's than does the work of other contemporary artists photographing architectural models. Oliver Boberg, Thomas Demand, and James Casebere, for example, construct moody, ethereal, threatening, and banal scenes of uninhabited places that stand in marked contrast to the fantastical rooms Soulier creates.

Soulier's photographs evoke a world rich in narrative possibility of the marvelous sort. Each work is an incomplete story—an open book with one page showing. Viewers are given the setting and a glimpse of the action, and the rest is up to the imagination. As we participate and engage, the works come to life and grow in unpredictable ways. This is the essential dichotomy Soulier evokes. Within the totally logical construct of a fractal-derived universe, where all scale can be determined in relation to what is visible, Soulier kindles tales whose beginnings and endings viewers can never know but can only imagine.

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director

This article is adapted from an essay in the exhibition's accompanying brochure.



Laetitia Soulier, *Self-Portrait*, from the series titled *The Fractal Architectures*, 2016, C-print. Image courtesy of Claire Oliver Gallery and the artist.
© Laetitia Soulier

calendar of events

Hood Downtown is located at 53 Main Street, Hanover, NH

SEPTEMBER

10 September, Saturday, 2:00 P.M.

Tour of Outdoor Sculpture at Dartmouth

Meet on the plaza in front of the Hopkins Center. This 75-minute tour will take place rain or shine. Wear comfortable walking shoes and dress for the weather.

15 September, Thursday, 4:00–5:00 P.M.

Hood Downtown

MEMBER EXCLUSIVE

Conversation (and Champagne) with a Curator:

Preview of the New Hood Downtown Exhibition Space and Laetitia Soulier: *The Fractal Architectures*

Current members at the Patron level and above are invited to an exclusive conversation and champagne reception with Virginia Rice Kelsey 1961s Director John Stomberg and artist Laetitia Soulier to preview the first Hood Downtown exhibition, featuring work by Soulier. Free; registration is required and space is limited. Call (603) 646-0414 or email hood.membership@dartmouth.edu to sign up, or for information about joining the Hood's membership program.

15 September, Thursday, 5:00–7:00 P.M.

Hood Downtown

Dartmouth Night at Hood Downtown:

Student Opening Reception

Explore the new Hood Downtown exhibition space and discover its first exhibition, *Laetitia Soulier: The Fractal Architectures*. Light refreshments provided. Wine for 21+ with state I.D. Free and open to all.

16 September, Friday, 6:00–7:00 P.M.

Hood Downtown

Members Opening Reception for Hood Downtown

Current members are invited to explore the new Hood Downtown exhibition space, enjoy a complimentary wine and cheese reception, and meet artist Laetitia Soulier. Space is limited. Please register through the events page on the museum's website.

16 September, Friday, 7:00–9:00 P.M.

Hood Downtown

Public Opening Reception for Laetitia Soulier: *The Fractal Architectures*

Explore the new Hood Downtown exhibition space during a wine and cheese reception, and meet artist Laetitia Soulier. Free and open to all.

17 September, Saturday, 2:00 P.M.

Hood Downtown

CONVERSATIONS AND CONNECTIONS

An Afternoon with Artist Laetitia Soulier

In this informal program, chat with artist Laetitia Soulier and Virginia Rice Kelsey 1961s Director John Stomberg about Soulier's work, and explore her photographs and models in depth. Visit the events page on our website to let us know you're coming!

25 September, Sunday, 10:00 A.M.–8:30 P.M.

MUSEUM DAY TRIP

Sunday in the Park with George, Huntington Theater Company, Boston

Travel from Hanover with the Hood Museum of Art aboard a Premier Coach, and enjoy a Sunday afternoon in Boston attending the matinee performance of the award-winning Stephen Sondheim musical *Sunday in the Park with George*, about artist Georges Seurat and his famous painting. Followed by a post-show discussion at the theater. \$85/\$105 Hood members, \$90/\$110 non-members. Space is limited. For more information and to register, please call (603) 646-0414 or email Julie.Ann.I.Otis@dartmouth.edu.

26 September, Monday, 7:00 P.M.

Mayer Room, Howe Library

DISCUSSION AND FILM SCREENINGS

Cine Salon at 20 in Dialogue:

"Andy Warhol's 10 Screen Tests and Couch"

Screen Tests, 1964–65, directed by Andy Warhol
Couch, 1964, directed by Andy Warhol, 54 minutes
Trevor Fairbrother, art curator and collector, will examine Warhol's original forceful engagement with experimental film. Both films are intended for mature audiences. For more information on the Cine Salon at 20 in Dialogue series, visit www.howelibrary.org.

This event is part of the Cine Salon at 20 film festival and is co-sponsored by the Filmmakers Showcase, Howe Library, and the Hood Museum of Art.

28 September, Wednesday, 7:00–8:00 P.M.

DEN Innovation Center and New Venture Incubator

ART AND INNOVATION SPEAKER SERIES

"Living Collaborations"

Christopher Allen, Founder and Executive Artistic Director of UnionDocs Center for Documentary Art, Brooklyn, will talk about his collaborative projects, uniting hundreds of artists, documentary makers, and communities. Reception to follow. Space is limited. Visit the events page on our website to let us know you're coming! DEN is located at 4 Currier Place, Suite 107, Hanover. Co-sponsored by DEN and the Hood Museum of Art.

OCTOBER

1 October, Saturday, 2:00 P.M.

Tour of Outdoor Sculpture at Dartmouth
Meet on the plaza in front of the Hopkins Center. This 75-minute tour will take place rain or shine. Wear comfortable walking shoes and dress for the weather.

5 October, Wednesday, 5:00 P.M.
Location: Please visit the Hood’s website

ARTIST LECTURE
“Convergent Territories”

Rob Kessler, Photographer/Professor, Central Saint Martins and Chair of Arts, Design, and Science at University of the Arts, London, will present his work with digital manipulation to turn electron microscopy into art and discuss the rapidly evolving interface between art and science.

5 October, Wednesday, 6:00 P.M.

HOOD ON THE ROAD: LACMA
When West Is East:

American Art and California Collecting
John Stomberg, Virginia Rice Kelsey 1961s Director, Hood Museum of Art, will discuss the special strengths of LACMA’s collection and make the argument that one reason for its distinctive holdings is its relative distance from the stranglehold of the canon established by New York institutions. He will also give an update on the Hood’s expansion and renovation project. Reception to follow. Please RSVP through the events page on our website.

13 October, Thursday, 12:00 P.M.

HOOD ON THE ROAD: The Fleming Museum
“The Real Thing”:

Modernism and American Painting
Join John Stomberg, Virginia Rice Kelsey 1961s Director, Hood Museum of Art, in Burlington, Vermont, as he focuses on three Hood paintings on loan to the Fleming Museum. He will explore the enduring emphasis on “the real” in American painting throughout the era of modernism. While entirely different in so many ways, Georgia O’Keeffe, Ivan Albright, and Alex Katz each balanced abstraction, expression, and realism in a manner that shaped the art of their time.

13 October, Thursday, 7:00–9:00 P.M.

Hood Downtown
SIP AND SKETCH

Drop in and bring a friend to sketch from still lifes and works on view while enjoying light refreshments. Wine for 21+ with state I.D. All materials provided. No experience necessary.

20 October, Thursday, 6:30–8:00 P.M.

Hood Downtown

ADULT WORKSHOP
Art and Creative Writing

Try your hand at creative writing using Laetitia Soulier’s photographs of fractal geometries and miniature architectural worlds as inspiration. Museum staff will lead participants in several simple, evocative poetry and prose writing activities, responding to Soulier’s photographs. No previous writing experience is necessary. Enrollment is free but limited. Please register through the events page on our website by October 17.

NOVEMBER

5 November, Saturday, 1:30–3:30 P.M.

Hood Downtown

CHILDREN’S WORKSHOP
Miniature Worlds: An Invitation to Wonder

In this workshop, children will learn about how photographer Laetitia Soulier creates miniature architectural models and then uses the models to create beautifully intricate photographs. Children will explore formal concepts such as scale, pattern, and geometry and have the opportunity to create their own miniature worlds using mixed-media materials. For children ages 8–12. Enrollment is free but limited. Please register through the events page on our website by November 2.

10 November, Thursday, 5:30–7:30 P.M.

Hood Downtown

SPOTLIGHT TALK AND FLORAL WORKSHOP
“Geometry of Nature”

A spotlight talk by Virginia Rice Kelsey 1961s Director John Stomberg on the exhibition *Laetitia Soulier: The Fractal Architectures* at Hood Downtown will be followed by a short walk to Roberts Flowers of Hanover, where participants will create their own works of floral art inspired by artist Laetitia Soulier’s creations. Wine and cheese reception. \$50 members, \$60 non-members. Space is limited to 12. To register, email Sharon.Reed@dartmouth.edu or call (603) 646-9660.

PLEASE NOTE: Hood Downtown will be closed December 12, 2016, through January 4, 2017, for exhibition changeover.

Dartmouth Acquires Complete Archive of Acclaimed Photojournalist James Nachtwey

The Hood Museum of Art has acquired the complete archive of James Nachtwey, an award-winning photojournalist who has spent over 35 years documenting conditions in some of the world's most dangerous conflict zones. This acquisition brings to Dartmouth a photography collection of great historical significance, encompassing every photograph taken by Nachtwey over the course of his nearly four-decade career (including numerous unpublished photographs and negatives), along with all future photographs taken between now and the end of his working life. As part of the acquisition, Dartmouth will look for ways to support cross-disciplinary study of this important collection and establish the museum and Dartmouth as one of the world's leading institutions for the study and exhibition of photojournalism.

A member of Dartmouth's Class of 1970 and one of the leading photojournalists of his generation, James Nachtwey has amassed an important body of work that documents violent conflict, political strife, natural disasters, global poverty, and public health threats in locations as diverse as Afghanistan, Bosnia, Chechnya, Gaza and the West Bank, Indonesia, Iraq, Kosovo, Nicaragua, Rwanda, Somalia, South Africa,

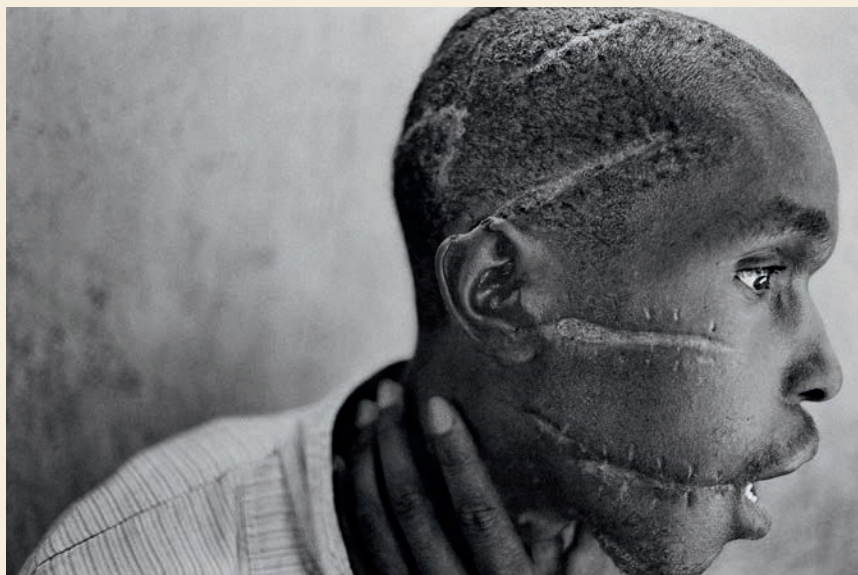
Sri Lanka, Sudan, Thailand, and the United States. These harrowing conditions are captured in an archival collection that includes nearly 330,000 photographic negatives, 170,000 digital image files, 7,200 exhibition-quality prints, 2,000 large-format works, 25,500 small-scale prints, 12,500 contact sheets, and much more. The historical and geographic breadth of Nachtwey's archive offers extensive opportunities for engagement with nearly every academic department at Dartmouth, which will be supported by the development of digital resources and by extensive exhibition and educational programming at the Hood Museum of Art, Dartmouth's John Sloan Dickey Center for International Understanding, and other campus centers.

"I hope that my archive will inspire future generations to approach the world with a perspective based on a concern for social justice and human dignity," said Nachtwey, who is in residence at Dartmouth as a provostial fellow. "My time on campus has reminded me of Dartmouth's abiding commitment to these values, which—along with the Hood Museum of Art's exemplary educational infrastructure—makes the school an ideal home for my archive." In May of this year, Nachtwey was announced as the 2016 recipient

of Spain's prestigious Princess of Asturias Award for Communication and Humanities.

The addition of Nachtwey's archive to the collection will significantly enhance the Hood Museum of Art's already substantial photography holdings, which encompass approximately 4,000 images by such notable photographers as Ansel Adams, Diane Arbus, Subhankar Banerjee, Hans Bellmer, Edward Burtynsky, Julia Margaret Cameron, María Magdalena Campos-Pons, Renée Cox, Rineke Dijkstra, Walker Evans (who was an artist-in-residence at Dartmouth in 1972), Jane Hammond, David Hilliard, Lewis Hines, Lotte Jacobi, Nikki S. Lee, Susan Meiselas, Gordon Parks, Malick Sidibé, Ralph Steiner (Dartmouth Class of 1921), Joel Sternfeld (Dartmouth Class of 1965), and many others. The Hood's existing photography collection includes three of Nachtwey's most iconic photographs: *Rwanda* (1994), which shows a Hutu man disfigured by a machete; *San Miguel Province, El Salvador* (1984), depicting the horrors of the civil war in El Salvador; and *World Trade Center* (2001), Nachtwey's firsthand account of the attacks on September 11, 2001.

James Nachtwey was born on March 14, 1948, in Syracuse, New York, and grew up in Massachusetts. In 1970, he graduated from Dartmouth, where he studied art history and political science. In 1976, he started work as a newspaper photographer in New Mexico, and in 1980 he moved to New York to begin a career as a freelance magazine photographer. His first foreign assignment was to cover civil strife in Northern Ireland in 1981 during the IRA hunger strike. Since then, Nachtwey has devoted himself to documenting wars, conflicts, and critical social issues, including healthcare and prison reform. He has worked on extensive photographic essays throughout Central America, the Middle East, Africa, Eastern Europe, Southeast Asia, India, Afghanistan, and the United States.



Gitarama, Rwanda, 1994. A man who had been held prisoner in a Hutu concentration camp had just been liberated by the advancing Tutsi guerrilla army. His face bore the scars of extreme mistreatment.



Kabul, Afghanistan, 1996. A woman dressed in a traditional burka mourns for her brother, who was killed in a Taliban rocket attack during the siege of Kabul.

Nachtwey has been a contract photographer with *Time* magazine since 1984. He was associated with Black Star from 1980 to 1985 and was a member of Magnum from 1986 to 2001. He has had solo exhibitions at numerous museums and galleries, including the International Center of Photography in New York, Bibliothèque nationale de France in Paris, Palazzo delle Esposizioni in Rome, the Museum of Photographic Arts in San Diego, El Circulo de Bellas Artes in Madrid, Culturgest in Lisbon, FOAM in Amsterdam, Carolinum in Prague, and Hasselblad Center in Sweden, among others. He is also the subject of the Oscar-nominated documentary feature film *War Photographer*, which was directed by Christian Frei and released to critical acclaim in 2001.

His work is included in the permanent collections of the Museum of Modern Art, Whitney Museum of American Art, San Francisco Museum of Modern Art, Boston Museum of Fine Arts, Corcoran Gallery of Art, Museum of Fine Arts Houston, Minneapolis Museum of Art, and Centre Pompidou, among others.

Nachtwey has honorary doctorate degrees from Dartmouth, Massachusetts College of Art, San Francisco Art Institute, and St. Michael's College.

He has received numerous honors, including the Common Wealth Award, Heinz Foundation Award, TED Prize, Dan David Prize, Robert Capa Gold Medal (five times), World Press Photo award (twice), Magazine Photographer of the Year (seven times), International Center of Photography Infinity Award (three times), Bayeux Award for War Correspondents (twice), and the W.

Eugene Smith Memorial Grant in Humanistic Photography, as well as lifetime achievement awards from the Overseas Press Club, the American Society of Magazine Editors, and Time, Inc. In 2012, he was awarded the Dresden Prize, given annually to those who go above and beyond to prevent violence. This year Nachtwey received the Princess of Asturias Award. ■



Mostar, Bosnia-Herzegovina, 1993. During the civil war in Yugoslavia, the city of Mostar became the scene of a bitter conflict between ethnic Croats and Bosnians. The fighting took place at close quarters—from house to house, room to room, neighbor against neighbor.

James Nachtwey, Class of 1970

Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming Katherine Hart sent James Nachtwey a series of questions upon the completion of the museum's acquisition of his life's work. Here are his replies.

What does the archive's coming to Dartmouth mean to you?

Beginning in 1981, I committed myself to documenting contemporary history, worldwide, as intensively and thoroughly as I could. A massive body of work has resulted from that effort. It is a visual record of our times that I think is unique in both its scale and its point of view. As I continue to photograph, the archive continues to expand. That it will not only be preserved, but also put to use, for both current and future generations, is of utmost importance. That it will reside at Dartmouth and be developed here is very meaningful to me. I think the archives could have found a home in other places. Because of the quality and values of the Dartmouth community, and the high level of education, I wanted it to be here.

Looking back on your body of work as a photojournalist during the last thirty-five years, what themes and subjects stand out?

Conflicts and critical social issues have been the focal points of my work. I began as a war photographer, documenting many, if not most of the wars of the past 35 years, including Iraq, Afghanistan, Lebanon, Rwanda, Nicaragua, El Salvador, Northern Ireland, Sri Lanka, Chechnya, among others. Social problems and global health issues that have been downplayed or ignored, but crying out to be corrected, include industrial pollution, homelessness, tuberculosis, institutional child abuse, drug addiction, to cite a few. I try to photograph honestly but with a sense of compassion so that a mass audience can make a human connection with the people in the pictures. If that happens, then change becomes possible.

What opportunities will your residency at Dartmouth provide? You have recently been a Roth Fellow at the Dickey Center and also have co-taught a course with Professor Mark Williams in Film and Media



Studies, as well as guest-lectured in numerous courses in a variety of campus departments. How do you see your archives being used within the curriculum here? How would you like student and faculty to use the archives? Scholars?

The long-term relationship with Dartmouth will create the opportunity to develop the archives as a unique resource for scholars, students, and historians. I will be working with Dartmouth staff to edit, sequence, and digitize hundreds of thousands of images into comprehensive bodies of work that span a wide variety of academic disciplines. To amplify the images, we will also be developing text that will tell the stories of the people and the situations I encountered at ground level at the sharp end of history. Out of these stories will emerge questions, issues, and ideas relating to human rights, foreign policy, ethics, philosophy, history, global health, gender, journalism, representation in art, etc., that can be discussed on both a specific level and on a more timeless and universal plain. I also hope to continue class visits and lectures in which personal experience and documentation become the basis for wide-ranging discussion. I've visited classes and have had relevant and challenging conversations with students and professors in government, anthropology, art history, biology, journalism, studio art, even music. Co-teaching a class with Professor Williams was a remarkable experience. I hope the students learned as much as I did.

What projects will you pursue while working here at Dartmouth?

I will continue to be active photographing global events as well as working on a number of books and exhibitions. When not on the road, I'm working non-stop in my studio. Currently I'm designing and sequencing a large-scale exhibition that will open in Milan in November, as well as a book to accompany the show. I will also be working on several other books that have been in the pipeline for a while. The first will be about the liberation struggle in South Africa.

You are still working in the field and on assignment. What events of today draw your attention? As a renowned journalist, you have an opportunity to shed light on under-reported stories, as you have done in the past with Romanian orphans, the AIDS crisis in Africa, and drug-resistant TB. What stories or issues are being ignored today that you think should have more attention focused on them?

In the past few months, I've made three trips to Europe to document the refugee migration, and I plan to follow that story. I'll also continue working on a long-term project concerning the lasting effects of the Vietnam War on the population of Vietnam.

What do you hope the legacy of your work will be both in the present and in the future?

A well-informed population is absolutely essential for a democratic society to function properly. My goal as a visual documentarian has been to show that what happens in our world happens to individual human beings, one by one, each one as important as the next. And even though it might happen thousands of times, it is not a matter of mere statistics. Images can enable a mass audience to cut through political rhetoric and help people evaluate the complexities, contradictions, and human cost of a given situation. My viewpoint of history is from the perspective of the people who are living through it, who are suffering the consequences. In the short term, visual documentation becomes an essential element in the process of change. In the longer term, it becomes a way in which we remember history. By studying it, hopefully we can learn. To have experienced history so closely, and to have created this extensive archive of images, has been my life. To now be able to pass along to students some of those experiences, and what might be learned from them, to help a new generation of young people to see and to question, to put some lift under their wings as they fly out of the nest, is a gift.



Members and non-members recently traveled to the Peabody Essex Museum in June 2016 on a museum day trip. Photo by Julie Ann Otis.

COMMUNITY OF LEARNERS

After twenty-six years at the Hood Museum of Art, Lesley Wellman, Hood Foundation Curator of Education, will be leaving to take a new position as Head of Multigenerational Learning at the Saint Louis Art Museum in September. Lesley has consistently penned the Community of Learners section of the Hood *Quarterly*, and we are delighted to dedicate this issue's column to celebrating Lesley and all that she has done to support learning at the museum and within our community.

Lesley is an educator who always puts best practice first, whether it is to support audiences, interpretation, evaluation, or collaboration. She advocates for education as an integral part of any initiative at the Hood, from planning an exhibition to piloting a new program or interpretive approach. An awareness of audience and multiple ways of accessing and learning from the art on view in the galleries has been the cornerstone of the Hood's practice, and Lesley has led the way in this regard. She is an innovator

as well—along with her education colleagues early in the 1990s, she developed the Hood's "Learning to Look" method for engaging grade-school children with works of art, which utilizes strategies such as critical thinking, research, and interpretation. In the mid-2000s, "Learning to Look" expanded to include a series of brochures on signature works in the Hood's collection so that walk-in visitors could benefit from the technique.

Lesley's practice has always attracted support and attention from those who care deeply about museum education. She served as director of the Museum Division of the National Art Education Association (NAEA) from 2007 to 2011. In 2012, she was named National Museum Art Educator of the Year. This award recognizes the exemplary contributions, service, and achievements of one outstanding NAEA member annually at the national level within that division.

We will miss Lesley very much and wish her great success at the Saint Louis Art Museum.



Lesley Wellman, Hood Foundation Curator of Education.

MEMBERSHIP MATTERS

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!

During the museum's renovation and expansion, your membership brings with it exciting opportunities to take part in wide-ranging Hood-sponsored programs, special events, and trips. Not only will you be actively supporting the museum at this critical moment, you will also be invited to share your love of art with other like-minded individuals. Be sure to check our website and the *Quarterly* calendar, and look for email announcements to members about unique events. And, of course, in September, visit the Hood Downtown exhibition space.

For answers to your questions about membership and member programs, please email hood.membership@dartmouth.edu. Whether you're becoming a member for the first time or renewing your membership, please consider making your contribution online, or by calling (603) 646-0414 to speak with our membership program coordinator.

Museum Day Trips

Participants in this summer's museum day trip visited the Peabody Essex Museum in Salem, Massachusetts, led by John Stomberg. The trip featured tours of the PEM's permanent collection highlights, including the famed Chinese house, and also of the visiting exhibition *Rodin: Transforming Sculpture*. See the calendar for more information about our next day trip on September 24.

Upcoming Member Exclusive

Conversation (and Champagne) with a Curator: Preview of the New Hood Downtown Exhibition Space and Inaugural Exhibition, *Laetitia Soulier: The Fractal Architectures*, with John Stomberg, Virginia Rice Kelsey 1961s Director, on Thursday, September 15. See the calendar for more information!

GENERAL INFORMATION



53 Main Street, Hanover, NH 03755

Hours

Wednesday through Saturday, 11:00 A.M.–9:00 P.M.;
Sunday, 1:00–5:00 P.M. Closed Monday and Tuesday.

Guided Group Tours of Public Art and the Orozco Fresco

Available by appointment: call (603) 646-1469
for information.

Parking

Metered public parking is available in front of
the museum on Wheelock Street and behind the
museum on Lebanon Street. Public parking for
Hood Downtown is available on Main Street and
behind the exhibition space in a public lot between
Allen and Maple Streets. All-day public parking is
available at the parking garage on Lebanon Street.

For more information, please call
(603) 646-2808 or visit our website at
hoodmuseum.dartmouth.edu.

Follow us



The Hood Museum of Art is committed to environmental
mindfulness and stewardship. This publication is certified to the
Forest Stewardship Council Standard.



American
Alliance of
Museums

nema NEW ENGLAND
MUSEUM ASSOCIATION

Hood Museum of Art
Dartmouth College
6 East Wheelock Street
Hanover, NH 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College

WELCOME TO HOOD DOWNTOWN

During the interval of our construction and reinstallation, **Hood Downtown** will present
an ambitious series of exhibitions featuring contemporary artists from around the world.
Like the Hood Museum of Art, Hood Downtown is free and open to the public.

HOOD DOWNTOWN EXHIBITIONS

Laetitia Soulier: The Fractal Architectures

September 16–December 11, 2016

Bahar Behbahani: Let the Garden Eram Flourish

January 5–March 12, 2017

Ingo Günther: World Processor

March 24–June 18, 2017

HOOD MUSEUM OF ART

quarterly

Autumn 2016

DARTMOUTH COLLEGE