WHEN ART INTERSECTS HISTORY

A SPACE for DIALOGUE

HOOD MUSEUM OF ART, DARTMOUTH
An artist is a sort of emotional or spiritual historian. His role is to make you realize the doom and glory of knowing who you are and what you are.

—James Baldwin

When we open a newspaper, we confront headlines that shout boldly and briefly what has happened in the world. But something distinct is evoked when we assess a work of art as a historical document. Consider, for example, if instead of reading the headline “Fighting Rages in Little Rock as Integration Is Attempted,” reporting the ongoing struggle for the desegregation of schools, we view Jacob Lawrence’s colorful, tightly composed watercolor *Soldiers and Students*, which depicts a similar event. The painting juxtaposes black students grasping their schoolbooks against ominous armed guards who loom above them. A mob of furious protestors seep out of an inky black background, jeering at the students as they try to enter the school building. The compressed scene is composed of jagged edges and abrupt swatches of color, communicating the chaos and abrasive intensity of the moment. What is Lawrence’s rendering of school desegregation able to convey that journalism cannot? What perspectives are included that could have been ignored or negated?

*When Art Intersects History* examines works of American modern art that document the history of equality during the second half of the twentieth century. The politically charged century reached a climax in the 1960s and 70s with the confluence of the civil rights movement, women’s rights campaigns, gay rights movement, and Vietnam War protests. All of this was propelled by a mounting countercultural cry for equality and social justice. This exhibition considers how American artists have invaluably captured their perspectives on these galvanizing historic moments.

Not bound by the limits and potential misappropriation of words and documents, artists can freely explore the raw emotions unleashed in human struggles for equality. In his essay “On the Social History of Art,” T. J. Clark explains that artists are at liberty to explore the “specific conditions” of their encounters with history. An artist, Clark explains, can experiment with how the “content of an experience becomes form, an event becomes an image, boredom its representation.” Through a creative lens, artists can embrace emotions and personal experience unbound by factual accounting.

This perspective is abundantly clear in the art surrounding the civil rights movement. In *CORE*, for example, Robert Rauschenberg collaged appropriated imagery in order to narrate the contours of racial injustice in the United States. Layering photographs of figures ranging from John F. Kennedy to Native Americans in traditional dress, he juxtaposed competing visions of America in close, shared proximity. The title of the work refers to the acronym of the Congress of Racial Inequality, founded in 1942 to improve race relations through memorable campaigns such as the Freedom Rides of 1961. Yet Rauschenberg’s print also highlights another definition of the word *core*: the central, most essential part of the whole.

Rauschenberg’s chaotic overlapping of a wide range of images perhaps suggests the multiple facets and breadth of American identity. Squeezed just below the screenprint’s center is a small image of the Statue of Liberty, whose strong posture and fixed gaze radiate the unwavering national freedom the statue symbolizes. Yet beneath this image are side-by-side photographs of a Native American and a Civil War soldier, a diptych that interrogates the very freedom Lady Liberty stands for, asking which citizens have access to the American dream of liberty.

Rauschenberg does not deny the triumphs of the United States: photos of booming commercial industries and even successful
outer space missions claim space within the poster. Yet the transparency of some of the photographs, such as the overlapping images of John F. Kennedy, add an uncertainty to the print’s message. Something is askew—part of the whole is perhaps missing. Through this colorful collage, Rauschenberg brings to the fore feelings of both success and defeat, clarity and a general lack of cohesive certainty. These sentimental dichotomies ultimately characterized the climate of the time.

Artists advocating for social equality prompt emotional responses in vastly different ways. Fritz Scholder, for example, uses a solitary figure in Untitled (Screaming Indian), creating a symbolic American Indian—not the stereotyped noble savage of Hollywood, but an anonymous figure responding to a history of oppression. The subject’s unfinished form elicits a visceral reaction of discomfort and tension while emphasizing the figure’s wide-mouthed expression: Is the man unleashing an agonizing scream? Or does his cry denote power? Does the empty space surrounding his head suggest a cultural erasure of Native peoples? Is it an aesthetic device that alludes to their loss of land? Or does this blank void stand for the negation of authentic Native American experiences through oppressive Indian stereotypes? Scholder effectively prompts his viewers to both observe and reflect upon Native Americans’ position in contemporary society.

Artistic engagement in this period extended to issues beyond racial injustice. Fluxus art, for instance, confronted the gendered views that have historically forced men and women into siloed roles within society. Fluxus works are part of a broader experimental art movement that emphasized the production of artwork rather than the product. Through performance pieces, certain Fluxus artists uncovered ways of demonstrating the fallacies of gendered mindsets. Documentation of these performances now serves as a unique form of historical testimony on gender equality movements in the 1960s.

When Art Intersects History contrasts the emotional power of certain works on view with contemporaneous excerpts from The Dartmouth, the College newspaper, which rely on text to describe the events and movements that artists depict. Art theorist and writer Erwin Panofsky says that “we study the past because we are interested in reality.” But human reality is complicated, tempered by vast differences of perspective and place, as this comparison of journalistic and artistic approaches reveals. By augmenting our understanding of history through the lens of an artist, we are able to experience the humanity and emotions of the tumultuous second half of the twentieth century. Ultimately, by closely examining these artistic accounts of historical events, we are better able to make sense of today.

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NOTES


BIBLIOGRAPHY


CHECKLIST


The exhibition When Art Intersects History, part of the museum’s student-curated A Space for Dialogue series, is on view at the Hood Museum of Art, March 7–April 26, 2020. A Space for Dialogue: Fresh Perspectives on the Permanent Collection from Dartmouth’s Students, founded with support from the Class of 1948, is made possible with generous endowments from the Class of 1967, Bonnie and Richard Reiss Jr. ’66, and Pamela J. Joyner ’79.

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Inside left: Jacob Lawrence, Soldiers and Students, 1962
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Inside right: Fritz Scholder, Untitled (Screaming Indian), 1973
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