

JOURNEYS BEYOND:

Faces and Forms of Pilgrimage



A **SPACE** for **DIALOGUE** 108

HOOD MUSEUM OF ART, DARTMOUTH

In the summer of 2021, when a friend invited me to hike the Camino de Santiago with her, I ventured into the world more freely than I had since the beginning of the COVID-19 pandemic. Known as the Camino, the trail traces various medieval pilgrimage routes, all terminating in the city of Santiago de Compostela in Galicia, Spain, where the cathedral is said to hold the remains of Saint James. Today, both secular and religious people traverse the route. Inspired by that experience, *Journeys Beyond: Faces and Forms of Pilgrimage* explores the act of purposeful wandering.

At its most basic, pilgrimage entails going to a place that bears significance for the traveler. This act's transformative properties are central to its significance. Anthropologist Arnold van Gennep's tripartite model for studying rites of passage is useful in analyzing the cycle of pilgrimage. He proposes that there are three parts to a rite: a separation, a liminality, and a reintegration.¹ This sequence mirrors a pilgrim's journey, from departure, to travel and transformation, to return. Pilgrims, in their intentional wanderings, leave the realm of the familiar explicitly to engage in transformative experience, seeking a culmination of some type, whether visiting a shrine, settling in a new place, or gaining personal clarity.

Journeys Beyond follows cycles of movement from the outset to the return, the spiritual to the secular, and the psychological to the bodily. Central to the exhibition are the intangible consequences and opportunities pilgrimage offers, such as healing within the self. Atmospheric works such as John Taylor Arm's *Cathedral at Orense* and Lou Stoumen's *Journey to Land's End, Santa Monica* suggest the interior emotional work intrinsic to pilgrimage, while Rick Bartow's series *The Ceremony That Never Was* brings in the realm of the spiritual.

Romare Bearden's *Carolina Memory (Tidings)* shows us the work of memory and then connects it with migration, a theme echoed by Zarina's *Cities I Called Home* prints. Janis Lewin's images of the Cuban raft exodus of 1994 mark a historic migration, documenting one of the most pivotal moments of any pilgrimage: setting out. While the link between pilgrimage and migration is apparent in all these works, the differences between them highlight the subtlety and



complexity of each instance. Bearden and Lewin both depict specific cultural movements, but while Lewin utilizes an outsider's documentary lens, Bearden inhabits a generational perspective on his own family's move. Zarina's perspective is even more personal, centering not on an experience undertaken by many families but rather on her individual journey, starting with her displacement from her home in Aligarh as a result of the partition of India and Pakistan in 1947. In terms of pilgrimage, Bearden and Lewin show us that the historical can be personal, and Zarina communicates that the personal can be historical.

The collection of reliquaries in *Journeys Beyond* invites the viewer to think about the destination and ultimate goals of pilgrimage. The Mbulu Ngulu and Saint Sebastian reliquaries held genuine spiritual power in their respective cultures by channeling the power of sacred



figures into the daily lives of believers. Geoffrey Hendricks's satirical *Flux Reliquary*, in contrast, encourages us to think critically about the role of objects not only in sacred contexts but also in our daily lives.

In the months following my walk on the Camino, I traveled back to the Dartmouth campus for the first time in nearly two years. Paul Sample's painting, titled *The Return*, captures the end of the journey and explores what homecoming means. Depicting a soldier finally coming home from war, this work helps to express some of the qualities and complicated feelings that come with such a moment—its nostalgic, melancholic mood allows us to consider what it feels like to return to a familiar place under radically different circumstances.

Returning reveals the changes we have undergone, reminding us of who we were and who we have become. In the strange times in which we find ourselves, moments of reflection on transformation are more important than ever. The works in this exhibition offer insight on what it means to both seek and experience change and prompt reflection on the ways in which each life carries traces of pilgrimage in its many forms.

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Erbe Intern

NOTES

1. Arnold van Gennep, *The Rites of Passage*, trans. Monika B. Vizedom and Gabrielle L. Caffee (Chicago: University of Chicago Press, 1960), 11.

CHECKLIST

John Taylor Arms, American, 1887–1953. *Study in Stone, Cathedral of Orense*, 1933, etching and aquatint on wove paper. Gift of Mrs. Norman Williams, in memory of her grandson, Edwin Henry Parkhurst III, Class of 1957; PR.958.164

Rick Bartow, Wiyot/American, born 1946. *The Tale that the Crow Told, No Dogs at the Ceremony, The Dancers Arrive*, and *Acquiring a Taste for Crow*, from the series *The Ceremony that Never Was*, 2006, acrylic on panel. Purchased through the Hood Museum of Art Acquisitions Fund; 2008.6.1–4

Romare Howard Bearden, American, 1911–1988. *Carolina Memory (Tidings)*, 1973, screenprint. Gift of Argosy Partners and Bond St. Partners; PR.980.4

Geoffrey Hendricks, American, 1931–2018. *Flux Reliquary*, 1970, clear seven-compartment plastic box with label on lid and on underside of lid identifying items (relics) in each compartment: turd, pebble in clear capsule, pen nib, white rubber band, nail paring in clear capsule, and fragment of melted yellow plastic. Gift of the Friedman Family; GM.986.80.79

Janis Lewin, American, born 1949. *Raft in the Street, Central Havana and Rafters Goodbye*, from the series *Balseros 1994*, 1994, gelatin silver print. Purchased through the Claire and Richard P. Morse 1953 Fund, the Robert J. Strassenburgh II 1942 Fund, the Contemporary Art Fund, the Elizabeth and David C. Lowenstein '67 Fund, the Olivia H. Parker and John O. Parker '58 Acquisition Fund, the Virginia and Preston T. Kelsey 1958 Fund, and the Sondra and Charles Gilman Jr. Foundation Fund; 2017.5.4–5

Janis Lewin, American, born 1949. *Raft Lowering, Central Havana*, from the series *Balseros 1994*, 1994, printed 2015, color photograph. Purchased through the Claire and Richard P. Morse 1953 Fund, the Robert J. Strassenburgh II 1942 Fund, the Contemporary Art Fund, the Elizabeth and David C. Lowenstein '67 Fund, the Olivia H. Parker and John O.

Parker '58 Acquisition Fund, the Virginia and Preston T. Kelsey 1958 Fund, and the Sondra and Charles Gilman Jr. Foundation Fund; 2017.5.6

Paul Sample, American, 1896–1974. *The Return*, 1946, oil on canvas. Gift of Judith D. and Charles H. Hood, Class of 1951; 2017.34.9

Lou Stoumen, American, 1917–1991. *Journey to Land's End, Santa Monica*, 1981, gelatin silver print. Gift of Marina and Andrew E. Lewin, Class of 1981; 2018.26.9

Unrecorded artist, Kota-Obamba. Mbulu Ngulu, reliquary figure, 19th century, wood, brass, copper, bone, and iron staples. Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund and the Julia L. Whittier Fund; 986.60.26660

Unrecorded artist, Italian. Reliquary: Saint Sebastian, 17th century, polychrome wood. Purchased through the Guernsey Center Moore 1904 Memorial Fund; S.958.88

Zarina, Indian, 1937–2020. *Cities I Called Home / Aligarh* and *Cities I Called Home / New York*, 2010, woodcut and text printed in black on handmade Nepalese paper and mounted on Arches cover buff paper. Purchased through the Evelyn A. and William B. Jaffe 2015 Fund; 2019.83.1, 2019.83.5

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"Kota." *Art and Life in Africa* website, University of Iowa Stanley Museum of Art. Accessed December 6, 2021. <http://africa.uima.uiowa.edu/peoples/show/Kota>.

"Modern Gothic: The Etchings of John Taylor Arms." Cleveland Museum of Art website. October 25, 2016. <http://www>

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"Zarina and the Idea of Home: What Happens When an Artist Becomes an Exile?" *ArtReview*, accessed December 6, 2021. <http://artreview.com/zarina-idea-of-home-what-happens-when-artist-becomes-exile/>.

The exhibition *Journeys Beyond: Faces and Forms of Pilgrimage*, part of the museum's student-curated *A Space for Dialogue* series, is on view at the Hood Museum of Art, August 27–October 22, 2022.

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Cover image: Rick Bartow, *The Tale that the Crow Told*, 2006. © Rick Bartow

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Inside right: Rick Bartow, *Acquiring a Taste for Crow*, 2006. © Rick Bartow

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