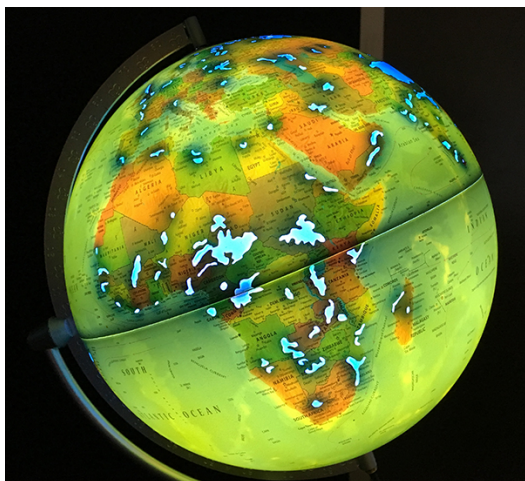


MINING BIG DATA



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Upcoming Exhibitions Explore Big Data's Impact on Three Contemporary Artists



Hanover, N.H.—February 22, 2017—Amy Balkin, Luis Delgado-Qualtrough, and Ingo Günther's interventions with big data allow audiences to visualize world-impacting histories, trends, and events and experience art and information as social provocation. Like a work of art, big data does not present answers but rather provides fodder for myriad questions, some of which are unanswerable. Through their merging of art and data, these artists test our conceptions of the known world and the limits of our imaginations. The two installations presented under the umbrella title *Mining Big Data* explore how museums like

the Hood Museum of Art can encourage rich dialogue about topics of both local and global importance. *Ingo Günther: World Processor* will be installed at Hood Downtown from March 24 through May 28, 2017; *Amy Balkin and Luis Delgado-Qualtrough* will be installed at the Strauss Gallery, Hopkins Center for the Arts, from March 24 through April 30.

These paired exhibitions reveal how artists use data to conceptualize and visualize the intersection of human, geological, and environmental histories of life on earth. Ingo Günther has been mapping data onto illuminated plastic globes in his *World Processor* series for twenty-five years. The series is now internationally renowned and numbers over one thousand individual globes addressing topics ranging from the location of hypoxic dead zones, island nations, and arable land to global nuclear proliferation, maternal mortality, and trade currents. The artist's envisioning of content-specific data on each globe foregrounds the relationship between personal subjectivity and objective data, as well as the changing relationship between humans and the planet we inhabit. 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 series about associated incidents that recombine historical events, dates, and GPS coordinates.

Ingo Günther began his career as a video artist and then became a journalist, and he combines these interests in *World Processor*, which has been shown in twenty countries and is on permanent display in three: Japan, Switzerland, and Germany. Günther chose the globe as a medium in 1989 partly because the form is familiar to most people. By replacing geography with what he calls "human reality," he confronts the viewer with

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unexpected data, such as, for example, the relationship between average personal income and labor migration patterns worldwide. Amid this sea of facts, Günther warns, “information or even visualizing information in the shape of a sphere . . . may give you a sense of control and understanding that you don’t actually have.” The artist hopes that the over fifty globes on view in Hanover will provide viewers with alternative ways of connecting with stories from the daily news cycle, and, in an era when news is being increasingly shaped by its consumers, this can only be a good thing.

On view in the Strauss Gallery, Hopkins Center, Luis Delgado-Qualtrough’s *10 Carbon Conundrums* series, published both in portfolio format and as single prints, engages with its subjects across time. Constructed as a conversation between two fictional characters, Lisdebertus and Cedric Tlapatotoli, these prints, the artist says, “riff on issues and views regarding the changing circumstances of earth and human impact on the environment. The images and text are linked through a common date, connecting common paths of experience and denunciation.” Each conundrum is titled and addresses such themes as “Manifest Destiny,” “Horseless,” “King Coal,” “Better Living through Chemistry,” and “Big Data.” The juxtapositions within each of these categories create what one reviewer described as “easily some of the most delicately subversive work” in a recent biennial of photography at the FotoFest International in Houston.

Amy Balkin is a San Francisco-based conceptual artist who activates images of and data about the physical and human landscape to address the issue of human-influenced climate change and its reciprocal effect on lived experience. Balkin presented her ongoing work titled *Public Smog* at the Kassel-based exhibition *DOCUMENTA (13)* in 2012 as an argument for adding the earth’s atmosphere to the UNESCO world heritage list. Her work in the current exhibition in Strauss Gallery, *The Atmosphere: A Guide (2013/16)*, is a poster essay documenting the human fingerprint on the sky, from the tangible form of chemical traces and space junk to events such as Joseph Kittinger’s 1959 jump in a pressurized suit from an altitude of 19.5 miles above the earth’s surface. Visitors are invited to take a copy of *The Atmosphere: A Guide* from the stack of 32 x 48-inch sheets of paper in the gallery and display it at home.

About Hood Downtown

During the interval of the Hood Museum of Art’s construction and reinstallation, Hood Downtown, located at 53 Main Street, Hanover, NH, presents an ambitious series of exhibitions featuring contemporary artists from around the world. Many of these works by a diverse group of artists are on view in Hanover for the first time. Like the museum, Hood Downtown is free and open to the public.

About the Hood Museum of Art

The mission of the Hood Museum of Art, as a teaching museum, is to create an ideal learning environment that fosters transformative encounters with works of art. This

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dynamic educational and cultural facility houses one of the oldest and largest college collections in the country, with more than 70,000 objects acquired since 1772. Among its most important works are six Assyrian stone reliefs that date from around 900 BCE. The collection also presents art from other ancient cultures, the Americas, Europe, Africa, Papua New Guinea, and many more regions of the world. The Hood seeks to inspire and educate through direct engagement with original works of art and offers access to the rich diversity of its collections through ongoing highlights displays, special exhibitions, an online collections database, and a wide array of programs and events. The museum is presently closed for expansion and renovation work that is anticipated to end in late 2018.

About Dartmouth

Founded in 1769, Dartmouth is a member of the Ivy League and consistently ranks among the world's greatest colleges and universities. Dartmouth has forged a singular identity for combining its deep commitment to outstanding undergraduate liberal arts and graduate and professional education with distinguished research and scholarship in the arts and sciences and its three leading professional schools—the Geisel School of Medicine, Thayer School of Engineering, and the Tuck School of Business.

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Image caption: Ingo Günther, [115-2] *Wetlands* (2016): “Wetlands” is the collective term for marshes, swamps, bogs, and similar areas. About 75% of all endangered species are native to the world's wetlands. © Ingo Günther