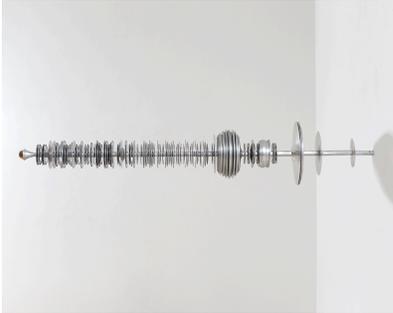


The Hood Museum of Art Brings Sound Art to Dartmouth Campus



This fall, sound art takes over Dartmouth College through seven commissions by internationally renowned artists. *Resonant Spaces: Sound Art at Dartmouth* is the first exhibition of sound art presented by the Hood Museum of Art, and, more widely, one of the largest group commissioning projects of sound art to date. Through a diverse set of new, site-specific works located on the Dartmouth campus, it offers visitors a glimpse into the highly varied and imaginative world of sound art.

Resonant Spaces runs September 15–December 10, 2017, with opening events that feature a walking tour of the installations with the artists on Friday, September 22, and a symposium the following day, including artist presentations and a roundtable discussion moderated by Spencer Topel, guest exhibition curator and assistant professor of music, Digital Musics Program, Dartmouth Department of Music. Sound artists featured in the exhibition include Terry Adkins, Bill Fontana, Christine Sun Kim, Jacob Kirkegaard, Alvin Lucier, Laura Maes, Jess Rowland, and Julianne Swartz.

“For the eight artists in this show, sound is at the core of their art, as they draw deep inspiration from their personal experiences to create considered and often mesmerizing work that challenges us to hear differently,” says guest curator Spencer Topel.

As malleable a medium as bronze or oil paint, sound can be recorded from the environment or produced from an object, sculpture, instrument, or living being. It can be responsive to installed spaces or autonomous, continuous or intermittent, loud or soft, imagined or realized. The artists were all invited in part for the compelling ways they explore sound through conceptual, visual, and architectural contexts. *Resonant Spaces* encourages visitors to experience each site as sound transforms it.

Several emergent threads run through the different works created and selected for the show. These include ideas concerning the relationship between musical instruments and objects, boundaries of visual and sonic perception, earth both as sound source and as medium, and organization around grids and lattices. More broadly, an undercurrent in their work collectively is attention to and specificity of source, be it sampled from the world with microphones or accelerometers, synthesized from circuits, or purely as a product of the sonic imagination as both



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touch and sound. Each artist strives to reveal or illustrate ideas through objects and architectures in strikingly different, yet profound ways.

Visitors to the Hood Downtown exhibition space will experience the work of Jess Rowland and the late Terry Adkins, as well as an overview of the complete exhibition. Both Rowland and Adkins's work is rooted in the structure of music and invites the viewer to literally or imaginatively "perform" each work. Interactivity continues in Julianne Swartz's *Transfer.(objects)*, making the visitor complicit in the production of sound in the sound-restrictive environment of the library to produce a private listening experience that echoes that of reading.

In contrast, Bill Fontana turns Dartmouth's Life Sciences Center into an instrument performed by the machines and people inhabiting it in concert with the ambient sounds outside of the building. Installed on and around the steel structure in front of the stairway windows at the south entrance, Fontana's interactive sound sculpture responds and adapts over time. Earth plays a significant role in works created by Alvin Lucier and Jacob Kirkegaard. Lucier creates an underground, and therefore invisible, piece for the Bema, an outdoor amphitheater, drawing the visitor to experience the fusion of the physical space with the sounds created from buried sound sources. Kirkegaard considers earth on a geological level, by mapping subterranean and surface recordings of unique rock formations in Utah and Arizona onto the multistory atrium of the Fairchild Physical Sciences Center, offering the architecture a new sonic identity rooted in nature.

Connections to the natural world continue in Laura Maes's work, with grids of solar panels that translate sunlight into a cluster of clicks on the ceiling of the entryway to Cummings Hall in the Thayer School of Engineering. As light patterns change on the façade of the building, so does the sonic mapping inside the building, thus bringing the visitor into a liminal space between the light and acoustic energy. The grid is likewise a structuring feature of Christine Sun Kim's *The Grid of Prefixed Acousmatics*, which uses earth (clay) as a way to fix the concepts of sound in the visual world—a kind of visual dictionary of specific sonic contexts.

Together, this work provides a snapshot of eight multigenerational contemporary artists who place sound at the center of their practices. Their work is as diverse as the ideas embedded within it, and each artist challenges us to perceive sound and the spaces we inhabit differently.



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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 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 early 2019.

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: Terry Adkins, *Aviarium (Grasshopper Sparrow)*, 2014, steel, aluminum, silver-plated brass cymbals, and trumpet mute. Courtesy of the Estate of Terry Adkins.