LETTER FROM THE DIRECTOR

The Responsive Museum

At Dartmouth, we talk a lot about the need for our students to learn adaptability above all other skills. While the challenges of the twenty-first century are still largely unknown, we are certain they will be myriad, daunting, and quickly evolving. It stands to reason that the best preparation Dartmouth can offer students is the ability to face change with courage, an open mind, and a healthy balance of optimism and realism. These attributes, in differing proportions, are reinforced in the everyday teaching with art that dominates our work at the Hood.

One way of looking at the thousands upon thousands of artworks in our care is that each addresses a problem and each represents a solution. These “solutions” may be an effective and satisfying vessel used to enjoy wine or an aesthetic rebuttal to the notion that art should be useful. They may range from the personal poetic visions of expressionist painting to the clear, concise declarations of political posters. Regardless of the specifics of the artworks in question, the careful study of objects exercises association with adaptability. Students learn to look closely, empathize with the maker, consider alternatives, and become comfortable with ambiguity.

As a staff, our challenge is to remain adaptive, to make the Hood responsive to the world.

The original idea of the term “museum” was that it invoked a place of the “muses.” One visited works of art for an experience nearly divine in its combination of mystery and fulfillment. Museums were conceived to be enduring homes for artworks seen as transmitters of inspiration. The museum was a place that protected both the art and the visitors from the distractions of mundane pursuits. Echoing a process literally set in stone in ancient Athens, visitors ascended the steps of the museum to disengage from the everyday activities that carried on below.

It was in this context that the ideal of fixity emerged as a dominant value for museums, and the permanent collection was the most visible result. This reflected a core belief that certain objects transcended the time and place of their making. As a result, museums and their visitors were largely unknown, we are certain they will be myriad, daunting, and quickly evolving. It stands to reason that the best preparation Dartmouth can offer students is the ability to face change with courage, an open mind, and a healthy balance of optimism and realism. These attributes, in differing proportions, are reinforced in the everyday teaching with art that dominates our work at the Hood.

This model is evolving.

While maintaining opportunities for moments of reverence, the new Hood will be a place for active engagement. The art installations and programs will be deeply connected to the ever-changing present. It is no accident that the new entrance will be at ground level, directly accessible from the busy streets bounding the Dartmouth Green. The Hood will not turn its back on the world but rather face it directly. It will continue preserving the past and embracing the present, but it will also aspire to shape the future by choreographing vital engagements for students with the finest works of art available. In short, the new Hood will be a responsive museum, deeply connected to the vital flow and exchange of beliefs and ideas that characterize the world today.

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director
**INGO GÜNTHER: WORLD PROCESSOR**
March 24–May 28, 2017
Location: Hood Downtown, 53 Main Street, Hanover, NH
This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Hansen Family Fund and the Marie-Louise and Samuel R. Rosenthal Fund.

**MINING BIG DATA: AMY BALKIN AND LUIS DELGADO-QUALTROUGH**
March 24–April 30, 2017
Location: Strauss Gallery, Hopkins Center

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 a sea of 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.

This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Ray Winfield Smith 1918 Memorial Fund.

**JULIE BLACKMON: THE EVERYDAY FANTASTIC**
June 9–August 27, 2017
American photographer Julie Blackmon was raised in Springfield, Missouri, and has decided to remain there and make that world the setting for her work. In *Homegrown*, her third series, Blackmon evokes a domestic world gone just slightly awry. There is nothing disastrous in her mis-en-scenes—yet. But each image suggests potential intrigues that percolate just below the level of the obvious. The artist’s brilliance lies in allowing viewers the sense that they are making their own discoveries rather than entering into a world that has been carefully constructed by her.

Of course, Blackmon works diligently to ensnare us in just such a conundrum. Her richly detailed photographs depend on careful staging and the acceptance of serendipity. Her works exist somewhat outside of time—or, at least, they are not obviously or specifically of today. We find few clues about our present lives on view. Rather, the “sets” abound with the detritus of pre-Internet play. The children in her narratives get bored, make pretend, stage performances, and generally rely on the imagination to fill their days. Ultimately, the characters in her work mirror in their play the very practice adopted so successfully by the photographer.

This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Charles Gilman Family Endowment.


**RESONANT SPACES: SOUND ART AT DARTMOUTH**
September 15–December 10, 2017
As diverse 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. In Dartmouth’s first-ever installation of sound art, the Hood will showcase the work of emerging and established international artists with diverse aesthetic and cultural backgrounds. Seven site-specific commissions will guide visitors across campus and into Hood Downtown. Artists creating new installations for the show include Bill Fontana, Christine Sun Kim, Jacob Kirkegaard, Alvin Lucier, Laura Maes, Marianthi Papalexandri-Alexandri, and Julianne Swartz.

This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the George O. Southwick 1957 Memorial Fund and the Eleanor Smith Fund.

HOOD DOWNTOWN IS LOCATED AT 53 MAIN STREET, HANOVER, NH

APRIL

5 April, Wednesday, 6:30–8:00 p.m.
ADULT WORKSHOP
Exploring the Art of Ingo Günther
Art encompasses all things, so it is not surprising that artists have embraced big data as both a tool and a subject. During this discussion-based workshop, we will explore the work of Ingo Günther, who has been mapping data onto illuminated globes for twenty-five years. Enrollment is free, but limited. Please register through the museum’s online calendar by April 1.

6 April, Thursday, 4:30 p.m.
Haldeman Center 041 Kreindler Conference Room
ARTIST LECTURE
Ingo Günther
The artist will talk about the development and evolution of the World Processor series, an ongoing project of illuminated globes that visualize data about a diverse array of topics including life expectancy, immigration, rainforests, billionaires, and many more. Since 1989, Günther has created over 1,000 globes and has exhibited them in over 20 countries. More than 50 of them are currently on view at Hood Downtown. Lecture sponsored by the Neukom Institute for Computational Science at Dartmouth.
6:00–7:00 p.m.
PUBLIC OPEN HOUSE
Explore World Processor and meet artist Ingo Günther at Hood Downtown.

12 April, Wednesday, 7:00 p.m.
DEN/Hood Museum of Art
ART AND INNOVATION SPEAKER SERIES
Julia Kaganskiy, Director of NEW INC
“How Do You Incubate Cultural Innovation?”
Fireside Chat moderated by Juliette Bianco, Deputy Director, Hood Museum of Art
Julia Kaganskiy, Director of NEW INC, will share insights, strategies, and discoveries from the first three years of running the first museum-led incubator for culture and technology, an initiative of the New Museum. Reimagining the roles that museums and incubators play, this initiative aims to foster cultural value, not just capital value. Co-sponsored by DEN and the Hood Museum of Art.

13 April, Thursday, 12:30 p.m.
LUNCHTIME GALLERY TALK
“Globes, Globalization, and Deglobalization”
Richard Wright, Professor of Geography and Orvil Dryfoos Professor of Public Affairs, Dartmouth
This expert on immigration, migration, racism, mixed-race studies, labor markets, and housing markets will discuss the World Processor series though the lens of a professor in the field of geography. Limited space. No seating. Please RSVP to Sharon.L.Reed@dartmouth.edu.

15 April, Saturday, 2:00 p.m.
INTRODUCTORY TOUR
Ingo Günther’s World Processor

MAY

4 May, Thursday, 7:00 p.m.
Mayer Room, Howe Library
SPOTLIGHT TALK AND BOOK DISCUSSION
The Marriage of Opposites, by Alice Hoffman
From the New York Times bestselling author of The Dovekeepers and The Museum of Extraordinary Things, a forbidden-love story set on the tropical island of St. Thomas about the extraordinary woman who gave birth to painter Camille Pissarro, the “father of impressionism.” Join Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, for a spotlight talk, followed by a discussion of the book. Copies of the book will be available at Howe Library by April 6. Please pre-register with Howe Library after April 6 by calling (603) 643-4120. Space is limited.
12 May, Friday, 4:00 p.m.
Loew Auditorium, Black Family Center for the Visual Arts
THE DR. ALLEN W. ROOT CONTEMPORARY ART DISTINGUISHED LECTURESHIP
“Duchamp and Dali”
Dawn Ades, Emeritus Professor of Art History, Essex University
This leading authority on Dada and surrealism was awarded a CBE in 2013 for her services to art history. She has been responsible for many major exhibitions, including *Dada and Surrealism Reviewed*, *Art in Latin America*, and *Francis Bacon*. She organized the highly successful exhibition to celebrate the centenary of Salvador Dalí at the Palazzo Grassi in Venice (2004) as well. This lecture is presented in memory of Janet Root, who was a board member at the Dali Museum in St. Petersburg, Florida.

13 May, Saturday, 2:00 p.m.
INTRODUCTORY TOUR
Outdoor Sculpture
This 75-minute docent-led tour of outdoor sculpture begins at the Hopkins Center plaza.

21 May, Sunday, 1:00–4:00 p.m.
FAMILY DAY
Making Sculpture in Public Places
Begin at the Hopkins Center Plaza, where you will pick up a map that leads you on a sculpture adventure across campus. At different sculpture stops, you can make your own sculptures to take home and participate in a community sculpture. This event is free and open to the public. All ages welcome. Rain date: June 4.

25 May, Thursday, 6:30–8:00 p.m.
ADULT WORKSHOP
Outdoor Sculpture Walk, Talk, and Write
Through group discussion and writing activities, explore sculpture on campus and consider not only what these works communicate but also how they activate the outdoor spaces they occupy. This workshop begins at the Hopkins Center plaza. Enrollment is free, but limited. Please register through the museum’s online calendar by May 22.

MINING BIG DATA

Ingo Günther: World Processor
Hood Downtown | March 24–May 28, 2017

Amy Balkin and Luis Delgado-Qualtrough
Strauss Gallery, Hopkins Center for the Arts | March 24–April 30, 2017

(166-2) Labor Migration (2004): This world is divided into richer and poorer countries. Highlighted countries are considered rich, as the personal income averages more than US $2,500/year. Anybody making less is part of the rest—the poor. Accordingly, there is a migration from poorer to richer countries.
This spring, the Hood dips into the world of big data by presenting two exhibitions that highlight three artists’ use of information—a commodity in generous supply in the age of the Internet. Each of the three artists, Ingo Günther, Luis Delgado-Qualtrough, and Amy Balkin, challenge our thinking about world issues—including the environment, history, human systems, and politics—from a global perspective.

Ingo Günther, whose work is featured in Hood Downtown, has been making a series titled World Processor for over twenty-five years. His installation in Hanover of over fifty illuminated globes draws attention to what is knowable about the world from the perspective of data and statistics. Drawing on the United Nations’ Human Development Reports, as well as other statistics gathered from institutions, agencies, and independent researchers, Günther selects subjects that, when graphically visualized, alter our perceptions of the world. Each globe tackles an issue, such as life expectancy, immigration centers, locations of fiber optic cable, concentrations of billionaires, or shrinking of rain forests in various parts of the world at the point the given globe was made (Günther occasionally updates globes when the data have significantly changed). Most of his topics are easily comprehended visually but challenging to absorb through prose, numbers, charts, or graphs. For example, his globes present locations where walls exist along national borders or dead zones in large lakes or oceans caused by pollution from human activity and other factors.

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 landscape,” Günther combines these interests in a series titled Carbon Conundrums. 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 international FotoFest 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 advances in the scientific study of the atmosphere. The images and text in these printds, the artist says, “riff on issues of and data about the most delicately subversive work” in a recent biennial of photography at the international FotoFest in Houston.

We presented these companion exhibitions, under the umbrella title of Mining Big Data, to explore how museums like the Hood Museum of Art can encourage multivalent dialogue about topics of both local and global importance. These three artists’ interventions with big data allow us to both 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 fodder for myriad questions, some of which are unanswerable. Through their merging of art and data, Amy Balkin, Luis Delgado-Qualtrough, and Ingo Günther test our conceptions of the known world and the limits of our imaginations.

JULIETTE BIANCO, Deputy Director
KATHERINE HART, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming

Luis Delgado-Qualtrough, Genesis, detail from Observation no. 3, from the 10 Carbon Conundrums series, 2016, pigment on paper. © Luis Delgado-Qualtrough. Photo by Christopher Warren.


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

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GENERAL INFORMATION

Hours
Wednesday through Saturday, 11:00 A.M.–7:00 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.