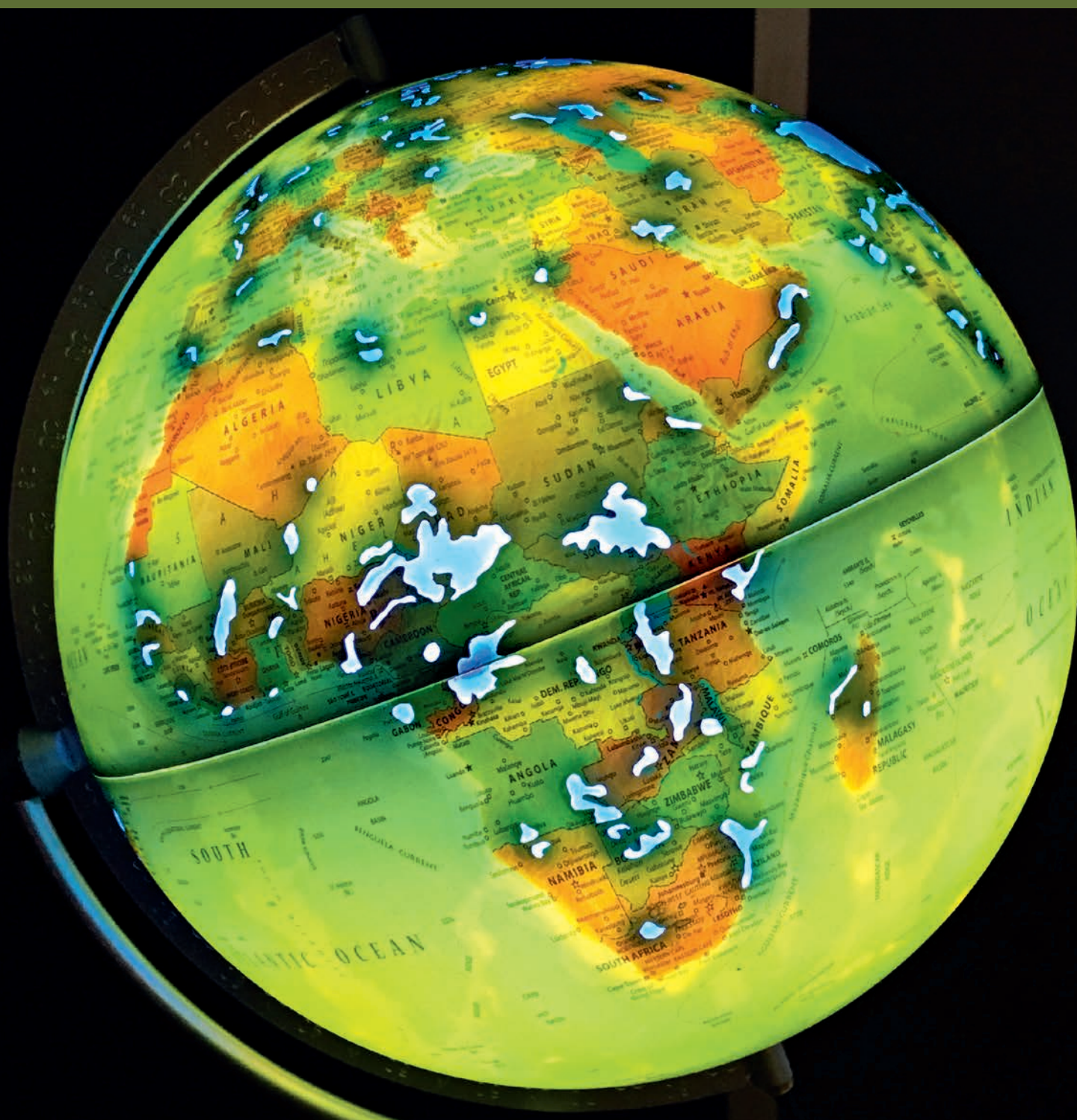


HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

quarterly



Spring 2017



Photo by Robert Gill.

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 skills associated 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 to become universal. By presenting rare and beautiful art in hallowed halls, the museum provided visitors with a combination of emotional sustenance and moral uplift in galleries designed to be otherworldly, aesthetic refuges.

This model is evolving.

While maintaining opportunities for moments of reverie, 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

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HOOD MUSEUM OF ART

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Hood Quarterly #52 (Spring 2017)

Copiedited by Nils Nadeau

Designed by Joanna Bodenweber

Printed by Puritan Capital

In the winter issue, the object photography credits failed to recognize the contributions of Matt Zayatz and Christopher Warren. We regret the oversight.

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Cover image: 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

current + upcoming exhibitions

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

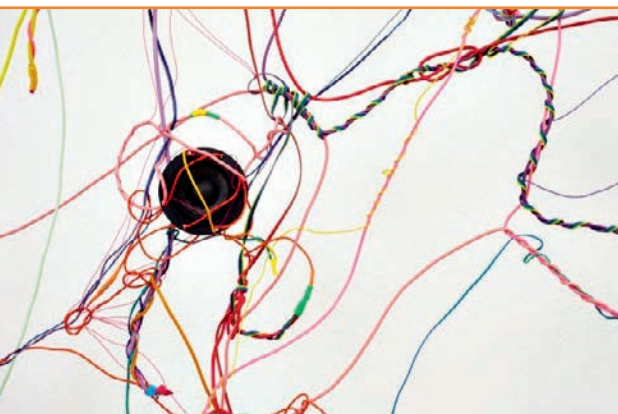
June 9–August 27, 2017

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.

Julie Blackmon, *Holiday*, 2016, archival pigment print. © Julie Blackmon, courtesy Robert Mann Gallery



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.

Julianne Swartz, *Loop* (detail), 2010–11, speakers, wire, electronics, 8-channel soundtrack. Photo by Andres Ramirez.

calendar of events

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 through 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*

20 April, Thursday, 4:30 P.M.

Strauss Gallery, Hopkins Center

ARTIST TALK

Luis Delgado-Qualtrough

The artist and creator of the series *Carbon Conundrums*, on view in the Strauss Gallery, will talk about his work, which draws on environmental themes. This series was recently reviewed as “easily some of the most delicately subversive work” at the 2016 FotoFest Biennial in Houston, which was devoted to environmental photography.

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 Dalí 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.

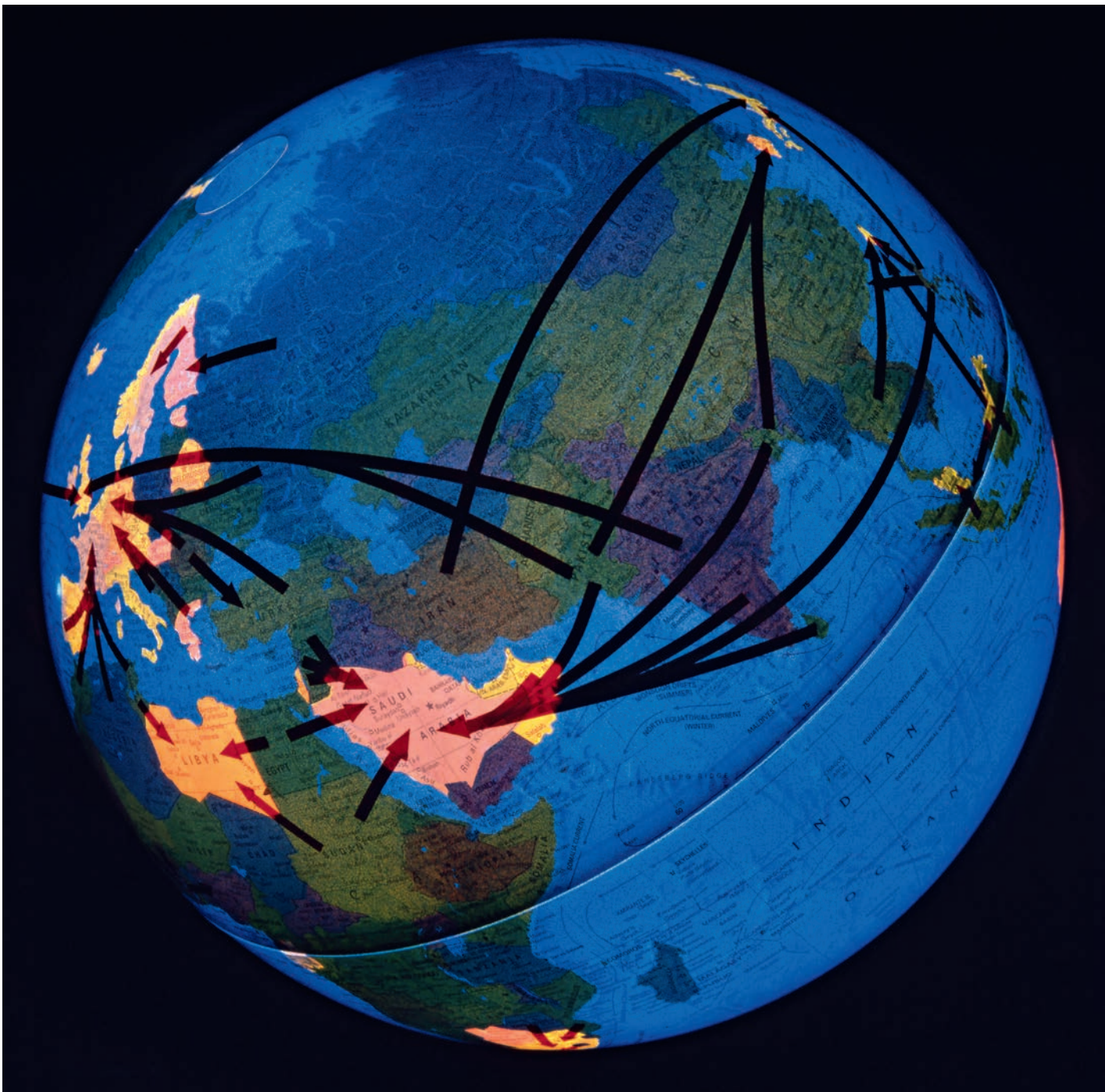
Acting Head of Education / ArtStart and Images Instructor Neely McNulty discusses Peter Irniq’s sculpture *Inuksuk* (2007) with an Images class. Photo by Tom McNeill.



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 reality,” he confronts the viewer with unexpected data, such as, for example, the relationship between average personal income and labor migration patterns worldwide (p.6). 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 these globes 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 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 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.

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

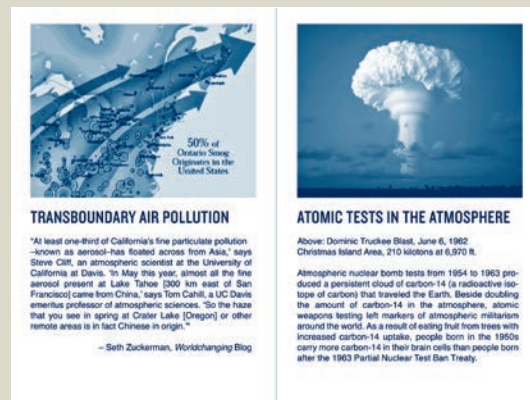
of which are unanswerable. Through their merging of art and data, Amy Balkin, Luis Delgado-Qualtrough, and Ingo Günther test our conceptions of the known world and the limits of our imaginations.

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.



Amy Balkin, *The Atmosphere: A Guide* (detail), 2013/16, lithograph. © Amy Balkin

GENERAL INFORMATION



53 Main Street, Hanover, NH 03755

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

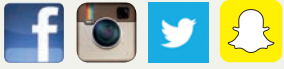
Available by appointment: call (603) 646-1469
for information.

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.



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The Dartmouth student opening
reception for Bahar Behbahani: *Let
the Garden Eram Flourish* in January
2017. Photo by Rob Strong.

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quarterly

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DARTMOUTH COLLEGE