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Sensorium: Embodied Experience, Technology, and Contemporary Art

Curators: Bill Arning, Jane Farver, Yuko Hasegawa, and Marjory Jacobson

Part I: October 12-December 31, 2006

Mathieu Briand, Janet Cardiff/George Bures Miller, Ryoji Ikeda, Bruce Nauman, and Sissel Tolaas

Part II: February 8-April 8, 2007

**Mathieu Briand, Natascha Sadr Haghghian, Christian Jankowski, François Roche and R&Sie (n),
and Anri Sala.**

Reception: Thursday, October 12, 5:30–7:30 PM

Artists and Curators Panel: Friday, October 13, 6 PM

Cambridge, MA–August 2006. The MIT List Visual Arts Center (LVAC) is pleased to present ***Sensorium: Embodied Experience, Technology, and Contemporary Art***. This two-part exhibition (*Sensorium Part I* and *Part II*), organized by the MIT LVAC, explores various ways in which artists address the influence of technology on the senses. The impact of new technology has reshuffled the established hierarchy of the senses and radically changed people's lives. Remote sensing via telephones and screens are fundamental parts of the daily sensorium (a Latin term that connotes ancient and often theological debates about mind and body, word and flesh, human and artificial). The art in *Sensorium* captures the aesthetic attitude of this hybrid moment when modernist segmentation of the senses is giving way to dramatic multi-sensory mixes or transpositions. The artists in this exhibition respond and question the implications of this significant epochal shift.

Sensorium: Part I begins with an environment by French artist **Mathieu Briand** that is based on the film *2001: A Space Odyssey*, which was for the general public, the moment when the imaginary future of science fiction became real. Briand's work incorporates helmets that allow visitors to see through the eyes of others, and a view of the earth from a space station. Briand's work will be on view for both *Part I* and *Part II*.

A nearly empty room presented by the Berlin-based, Norwegian artist **Sissel Tolaas** is infused with microencapsulated scents, created with sophisticated scent-reproduction technologies. As viewers rub the walls to release the smell, they will leave behind a visible record of their visit.

Japanese sound artist and composer **Ryoji Ikeda's** installation, *Spectra II*, uses random strobe lights and a pure architectural sound to create a powerful, disturbing synesthetic effect as viewers move toward an alluring laser target.

Bruce Nauman's *Office Edit* is a single-channel work from the artist's *Mapping the Studio* project that debuted at New York's Dia Art Foundation in 2002. In this work, Nauman uses infrared technology to investigate the space of the artist's studio. Artists' studios often are credited with generative functions, and the artist uses surveillance technology to see what happens there in his absence.

Canadians **Janet Cardiff and George Bures Miller** present *Opera for a Small Room* for the first time in North America. This room-size installation is an elaborate theatrical fiction based on Cardiff and Miller finding a stack of opera records inscribed with the name of name R. Dennehy in a second-hand store in the wilds of Salmon Arm, British Columbia. Looking through the windows of a cabin reveals an environment crammed with sound-making devices, an eccentric monument to the ability of recorded music to alter listeners' realities.

Sensorium: Part II will feature work by Mathieu Briand, Natascha Sadr Haghghian, Christian Jankowski, François Roche and R&Sie (n), and Anri Sala.

The exhibition is accompanied by a 260 page catalogue: *Sensorium: Embodied Experience, Technology, and Contemporary Art*, co-published with The MIT Press, Cambridge, MA, edited by Caroline A. Jones. It contains a main essay by Ms. Jones; essays on the artists by Bill Arning, Jane Farver, Yuko Hasegawa, and Marjory Jacobson; and an Abecedarius (from "Air" to "Zoon") that offers an extensive rethinking of the body's relations with technology. Abecedarius entries are by Bill Arning, Caroline Bassett, Michael Bull, Zeynep Çelik, Constance Classen, Jonathan Crary, Chris Csikszentmihályi, Mark Doty, Joseph Dumit, Michel Foucault, Peter Galison, Donna Haraway, Martin Jay, Amelia Jones, Caroline A. Jones, Hiroko Kikuchi, Stephen M. Kosslyn, Bruno Latour, Thomas Y. Levin, Peter Lunenfeld, William J. Mitchell, Yvonne Rainer, Barbara Maria Stafford, Neal Stephenson, Michael Swanwick/William Gibson, Sherry Turkle, and Stephen Wilson.

Artists' biographies:

Mathieu Briand (born in Marseille, France, 1972) lives in Paris. Utilizing computers, electric musical instruments, robotics, and virtual-reality devices, his work investigates perception and proprioception. Briand's permanent installations include *SYS*017.ReR*06/PiG-EqN \ 15*25* (21st Century Contemporary Art Museum in Kanazawa, Japan, 2004) and *Le Monde Flottant* (Palais de Tokyo, Paris, 2003). Exhibitions include *Let's Entertain* (Walker Art Center, 2000) and the Lyon and Istanbul Biennales (2001).

Janet Cardiff (born in Brussels, Ontario, Canada, 1957) and **George Bures Miller** (born in in Vegreville, Alberta, Canada, 1960) collaborate on sound and video installations and live in Lethbridge, Alberta. They won an award at the Venice Biennale for their 2001 installation *The Paradise Institute*. Solo exhibitions include *Janet Cardiff: Her Long Black Hair: An Audio Walk in Central Park* (Public Art Fund in New York, 2004–2005); *The Forty-Part Motet* (National Gallery of Canada, Ottawa, 2001); and *Janet Cardiff: A Survey of Works, Including Collaborations with George Bures Miller* (PS1/MoMA in New York, 2001–2002).

Ryoji Ikeda (born in Gifu, Japan, 1966) is one of Japan's leading electronic composers; his installations have appeared at the Australian Center for the Moving Image in Melbourne, the NTT InterCommunication Center in Tokyo, and the Schirn Kunsthalle in Frankfurt. His collaborations with choreographer William Forsythe and the Frankfurt Ballet, contemporary photographer Hiroshi Sugimoto, and architect Toyo Ito have been widely celebrated, and he was composer for Dumb Type, a Japan-based performance troupe.

Bruce Nauman (born in Fort Wayne, IN, 1941) currently lives in Galisteo, NM. Working in video, sculpture, and installation since the 1960s, Nauman is one of the world's most influential contemporary artists. His work has been included in numerous important international exhibitions, including Documentas 4 (1968), 5 (1972), and 7 (1982), as well as the Whitney Biennials of 1984, 1991, and 1997. Solo exhibitions include *Bruce Nauman: Work from 1965 to 1972*, organized by the Los Angeles County Museum of Art and the Whitney Museum of American Art (1981), and *Bruce Nauman*, a traveling retrospective organized by the Walker Art Center and Hirshhorn Museum (1997–99).

Sissel Tolaas (born in Stavanger, Norway, 1959) currently lives in Berlin. While Tolaas's projects have been presented at such museums and galleries as Hamburger Bahnhof in Berlin (2004), the Fondation Cartier pour l'art contemporain in Paris (2003), Roebling Hall in New York (2005), and Galleri Andrehn-Schiptjenko in Stockholm (1999), the majority of her practice since 1995 has involved collaborative investigations with scientists and corporations into the complex effects of scent on human behavior.

Curators' and Editor's biographies:

Bill Arning has been curator since 2000 at the MIT List Visual Arts Center, where he has organized *Cerith Wyn Evans—Thoughts Unsaid, Now Forgotten . . .* (2004), *AA Bronson's Mirror Mirror* (2002), *Son et Lumière* (2004), and, with co-curator Ian Berry, *America Starts Here: Kate Ericson and Mel Ziegler* (2006). As director and chief curator of the alternative space White Columns from 1985 to 1996, Arning organized the first New York exhibitions for many significant artists of the period and was a frequent writer on art for *Time Out New York*, *The Village Voice*, *Parkett*, and *Art in America*.

Jane Farver, director of the MIT List Visual Arts Center since 1999, was formerly director of exhibitions at the Queens Museum of Art from 1992 to '99. She was one of the organizers for *Global Conceptualism: Points of Origin, 1950s–1980s*, which toured nationally, and has organized exhibitions on Artur Zmijewski, Michael Joo, Cai Guo-Qiang, Adrian Piper, and many other artists. One of six guest curators for the 2000 Whitney Biennial, Farver served as co-commissioner for the 2004 Cairo Biennial.

Yuko Hasegawa, chief curator, Museum of Contemporary Art in Tokyo, Japan was artistic director of the 7th International Istanbul Biennial (2001), co-curator of the 4th Shanghai Biennale in (2002), and commissioner of the Japanese Pavilion of the 50th Venice Biennale (2003). *Fancy Dance*, a show of thirteen contemporary Japanese artists, and *The Encounter in the 21st Century: Polyphony—Emerging Resonances* are among the exhibitions she has organized.

Marjory Jacobson, an independent curator living in Boston, is the author of *Art and Business: The New Renaissance in Corporate Collecting* (1992), published by Harvard Business School Press, and *Jumex: A Model for 21st Century Art Patronage*, which portrays the internationally renowned Mexico City Foundation and is forthcoming from Thames & Hudson, London. As director of MIT's Hayden Gallery (now the List Visual Arts Center) Jacobson organized over thirty exhibitions.

Caroline A. Jones teaches contemporary art and theory in the History, Theory, and Criticism program of the Department of Architecture, MIT. Her books include *Eyesight Alone: Clement Greenberg's Modernism and the Bureaucratization of the Senses* (2005).

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Directions:

The MIT List Visual Arts Center is located in the Wiesner Building, 20 Ames St., at the eastern edge of the MIT campus. It is in close proximity to Kendall Square, Memorial Drive, and the Longfellow Bridge.

By T, take the red line to the Kendall/MIT stop, follow Main St. west to Ames St., turn left, and walk one block to the cross walk. The MIT List Visual Arts Center housed in a building identifiable by its white gridded exterior, will be on your left. Signage is on the building.

By car, coming across the Longfellow Bridge or from Memorial Drive, follow signs for Kendall Square. Limited metered parking is available on Ames Street. A parking garage is located at the Cambridge Center complex (entrance on Ames between Main and Broadway) during business hours and on campus after business hours and on weekends.

Gallery Hours:

Tuesday–Thursday: 12–6 PM; Friday: 12–8 PM; Saturday and Sunday: 12–6 PM
Closed Mondays; Thanksgiving (November 23); and Christmas Eve Day (December 24).

Information:

617.253.4680 or <http://web.mit.edu/lvac>

All exhibitions at the MIT List Visual Arts Center are free and open to the public. Wheelchair accessible. Accommodations are provided by request. Please call David Freilach at 617.253.5076 for inquiries.