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Son et Lumière

**Jennifer Allora & Guillermo Calzadilla, Bruce Bemis, Mark Hansen and
Ben Rubin, Ann Lislegaard, Michael Mittelman, and Jessica Rylan**

Curator: Bill Arning

February 12 – April 4, 2004

Opening Reception: Thursday, February 12, 5:30 – 7: 30 PM

A list of public programs is attached.

CAMBRIDGE, Mass. – January 12, 2004. The List Visual Arts Center (LVAC) is pleased to announce its upcoming group exhibition, *Son et Lumière*, which will be on view from February 12 to April 4, 2004. This exhibition features work by four artists and two artist teams who use sequences of moving sound and lights in their works. While the cinematic experience of moving pictures has become the norm of current art practice, these artists avoid projected video and create evocative spaces to excite the imagination. Artists are Jennifer Allora & Guillermo Calzadilla, Bruce Bemis, Mark Hansen and Ben Rubin, Ann Lislegaard, Michael Mittelman, and Jessica Rylan. The exhibition consists of six large installations using LED screens, film projections, hidden cameras, sub-sonic and directional speakers, and simple light bulbs. The opening reception will be on Thursday, February 12 from 5:30 to 7:30 PM, and many of the artists will be present at the reception.

The title *Son et Lumière* (Sound and Light) is derived from a tourist entertainment in which an historic building is illuminated at night with programmed, variable colored lights synched to a soundtrack. In an age of digital information, this low-tech method of bringing monuments to life remains resilient. In recent decades, the ubiquity of video projection systems has transformed the art museum experience into one in which moving images splash across the walls of darkened rooms. This exhibition offers other presentations of sound and light.

About the artists and their works:

Jennifer Allora was born in 1974 in Philadelphia, PA; **Guillermo Calzadilla** was born in 1971 in Havana, Cuba. They live and work in Puerto Rico and have been working together since they met in the P.S. 1 International Studio Program in N.Y. in 1998. Their solo exhibitions include *Vita Brevis*, Institute of Contemporary Art (ICA), Boston, Mass. (2004), *Puerto Rican Light*, The Americas Society, New York, N.Y. (2003), and *Other Worlds*, ARCO Project Rooms, Madrid, Spain (2000). Their collaborative works have been included in exhibitions such as *Tirana Biennial*, Tirana, Albania (2003), *Common Wealth*, Tate Modern, London, U.K. (2003), *Away From Home*, The Wexner Center for the Arts, Columbus, Ohio (2003), and *How Latitudes Become Forms* in venues such as Walker Art Center, Minneapolis, Minn., Fondazione Sandretto Re Rebaudengo per L'Arte, Turin, Italy, and Contemporary Arts Museum, Houston, Texas. Allora is a recent graduate of MIT ('03).

Traffic Patterns (2001-2003) consists of a drop ceiling of backlit Plexiglas panels that change color at regular intervals. The room is alternately bathed in red, yellow, and green light that is controlled by computer chip which is programmed identically to one controlling a particular traffic light in San Juan, Puerto Rico. This communication between Puerto Rico and Cambridge mirrors the artists' own lives, which were split between the two cities.

Bruce Bemis, born in 1954, Springfield, Mass., lives in Gloucester, Mass., and maintains a studio in Boston, Mass. He received a Bachelor of Fine Arts Degree in Sculpture from Massachusetts College of Art, Boston, Mass., in 1997. He is currently teaching in the Sculpture Department at Montserrat College of Art, Beverly, Mass. His recent solo exhibitions include *Optical Allusion*, Boston Sculptors at Chapel Gallery, West Newton, Mass. (2001) and *Shades Drawn*, Dietrich von Buhler Gallery, Boston, Mass. (2000). Group exhibitions include the *2003 DeCordova Annual Exhibition*, DeCordova Museum of Sculpture Park, Lincoln, Mass. (2003), *Stand Still Watch*, Oni Gallery, Boston, Mass. (2002), *Caught*, Montserrat College of Art, Beverly, Mass. (2002), and many others.

Bipolar Radiance (2003) takes the form of two looped films projected onto two reflective mirrored globes. The images are from found 16 mm amateur footage that depicts an ice show with a spinning skater clad in a shimmering outfit. As the projection of the skater hits the globe, the image is seen sharply on the surface of the globe and greatly enlarged on the wall where it breaks apart. The second image is a detail in which the skater's sequined body becomes a shower of incandescent sparks.

Mark Hansen, born in 1964, Petaluma, Calif., lives and works in Los Angeles, Calif.; **Ben Rubin**, born in Boston, Mass., in 1964, lives and works in New York,

N.Y. ***Listening Post*** presented in this exhibition is the result of a two-year collaboration between Hansen and Rubin.

Hansen is a former Bell Laboratories statistician and is an associate professor in the Department of Statistics, joint appointment in Design/Media Arts, at the University of California-Los Angeles since the spring of 2003.

Ben Rubin works with sound, video, and digital electronics and creates performances, installations, public art and architectural projects. He is the director of EAR Studio, a multimedia design and technology firm in N.Y. that he founded in 1993. His work has been shown in such venues as National Building Museum in Washington, D.C., and Whitney Museum of American Art, N.Y. He holds a Bachelor's degree in Computer Science and Semiotics from Brown University, and he received his Masters of Science in Visual Studies from the MIT Media Lab in 1989.

In ***Listening Post*** (2001) snippets of conversations and statements from chat rooms float across a curved curtain wall of LED screens and are spoken by a mechanical voice. In fact, the texts are taken from an active, live search of public forums and bulletin boards, but, by design, there is no mechanism to record the specific words on the screens, and they disappear forever after we read them. Every ten minutes a fresh data sample is delivered. This work makes it clear that cyber-space is not merely a tool of work and play, but a place where peoples' desires to connect with other human beings and speak of their own lives and experiences are paramount.

Ann Lislegaard, born in Norway in 1962, lives and works in Denmark. She participated in the P.S.1 International Studio Program in N.Y. from 1995 to 1996 and studied at The Royal Academy of Fine Arts in Copenhagen, Denmark, from 1988 to 1993. Her work has been shown widely in Europe and the United States. Her solo exhibitions include *Corner Piece*, Murray Guy, New York, N.Y. (2003), *Lige med et bluev alt anderledes*, The Children's Reading Room, Louisiana Museum of Modern Art, Humlebaek, Denmark (2000), *Double Room*, Moderna Museet Project Stockholm, Sweden (1999), and *Transparent Walls*, Galerie Paul Andriessse, Amsterdam, The Netherlands (1999). Her work has been included in a major traveling exhibition, *Thin Skin-The Fickle Nature of Bubbles, Spheres and Inflatable Structures* (2002-2004), as well as *Conceptual Art as Neurobiological Praxis* (1999), and *Nordic Nomads* (1998).

Corner Piece-The Space Between Us (2000-2003) is an installation of two white precariously placed "walls" that meet to form a corner, a space within the exhibition space. The white screen-like surface of this unassuming wall provides a screen in which visual pulses of light shine through in time with sounds, two women's voices, streaming from four speakers. The viewer becomes a part of this intimate intertwining of dialogue, breathing, and inflection. This experience

allows one to recall past experiences—to reconstruct places, people, and situations from memory.

Michael Mittelman, born in 1975, New York, N.Y., lives and works in Boston, Mass. He has been actively involved in the Boston's cyber arts scene, launching a DVD format biannual magazine of contemporary new media art, *Aspect Magazine* in 2002. His work has been included in exhibitions such as *Territories*, Galerie fur Landschaftskunst, Hamburg, Germany (2003), *Time Share*, Art Interactive, Cambridge, Mass. (2002), *Web Racket*, DeCordova Museum and Sculpture Park, Lincoln, Mass. (2002), and *superCOLLISION*, MIT Student Center, Cambridge, Mass. (2001).

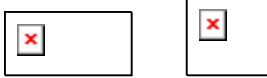
Hallway (2003-2004) is an interactive installation that replicates a domestic setting, consisting of a passageway with two doors and a darkened window. The walls are covered with picture frames with the glass painted black on the rear surface, producing imperfect mirrors that reflect the image of the viewer. As the viewer explores the space, and looks at the reflections in the picture frames, images begin to flicker in the window. Sounds waft through the space, moving back and forth, and causing the walls to vibrate subtly. Slowly, the viewer discovers that the images are figures, specifically their own and those of other visitors in the room. All of the source material is gathered from the viewer and delayed by ten to thirty seconds, a reminder of one's ability to be haunted by memories.

Jessica Rylan, born in 1974, London, U.K., lives and works in Reading, Mass. She holds a Master of Fine Arts in Music from Bard College and has gained attention in the underground noise music scene. Her sound installation works include *Untitled (for Governor Ryan)*, seen in *Boom Box: The Art of Sound*, Boston Center for the Arts (2003), *Red sky at night, Sailor's delight. Red sky in the morning, Sailor take warning*, the Berwick Research Institute, Roxbury, Mass. (2002), and *Untitled (for Oskar Sala)*, Bard College (2002). Her solo noise performances, using primarily home-made or modified equipment, have been shown in venues such as Oni Gallery, Boston, Mass. (2003), The Roxy, Boston, Mass. (2002), and Berwick Research Institute, Roxbury, Mass. (2002).

Voice of the Theater (2003-2004) is an installation of three salvaged speakers of a type introduced in 1945. This sound technology revolutionized movie theater sound for decades. Rylan, who is only using portions of these speakers, is composing distinctive and unique sound pieces. As the speakers are so large and directional, the effect of having the three in close proximity causes the viewers' motions through the space to radically transform the way one experiences each in relation to the others.

Son et Lumière is made possible with the generous support of The David Bermant Foundation: Color, Light, Motion; the Massachusetts Cultural Council; the Council for the Arts at MIT (including a Director's Grant), the [Hotel@MIT](#), and Edison Light Beer.

Media sponsor: The Boston Phoenix



Direction:

The 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 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: 12–6PM; Friday: 12–8PM; Saturday and Sunday: 12–6PM
Closed Mondays.

Information:

617-253-4680 or <http://web.mit.edu/lvac>

All exhibitions at the List Visual Arts Center are free and open to the public. Wheelchair accessible. Accommodations are provided by request. Please call Hiroko Kikuchi at 617-452-3586 for inquiries.



Public Programs:

ARTISTS IN DIALOGUE

Friday, February 13, 2004

6PM Ann Lislegaard in conversation with curator Bill Arning

7PM Jennifer Allora & Guillermo Calzadilla in conversation with Muntadas

Muntadas is an artist who works in photography, video, publications, Internet, and multi-media installations, and is a visiting professor in MIT's Department of Architecture.

Saturday, February 14, 2004

2PM Ben Rubin, Mark Hansen, and Jessica Rylan in conversation with George Lewis

Lewis is an improviser-trombonist, composer, and computer/installation artist who received a fellowship from the John D. and Catherine T. MacArthur Foundation in 2002.

Saturday, March 6, 2004

2PM Bruce Bemis in conversation with Mark Lapore

Lapore is an experimental filmmaker and professor of filmmaking at the Massachusetts College of Art. His work has been included in the film programs of the 2002 Whitney Biennial, the 2000 and 2002 New York Film Festival, and the 2003 Third Text + Media Program, Hong Kong, among others.

Friday, March 19, 2004

6PM Michael Mittelman in conversation with Denise Markonish

Markonish is the gallery director/curator of Artspace, a non-profit alternative art venue in New Haven, Conn. Previously, she was curator at the Fuller Museum of Art, Brockton, Mass.

Curator's Talks: Bill Arning

February 28, at 2PM; March 24, 12PM; March 26, at 6PM

Gallery Talks: Hiroko Kikuchi

February 22, March 7 & 21, April 4, at 2PM

All talks are held in the List Visual Art Center Galleries and are free and open to the public.