MIT List Visual Arts Center

PRESS RELEASE

MIT List Visual Arts Center presents Alicja Kwade: In Between Glances

The exhibition features a newly commissioned work and a focused selection of recent sculptures.

Cambridge, MA, July 24, 2019— The MIT List Visual Arts Center is pleased to announce a solo exhibition with Berlin-based artist Alicja Kwade. Working primarily in sculpture and installation, Kwade explores structures of reality such as time and space, as well as systems of value, that determine how we perceive the world and decide what constitutes the real. Alicja Kwade: In Between Glances will be on view October 18, 2019–January 5, 2019.

“We are thrilled to be working with Alicja towards a significant presentation of her complex, sometimes perplexing, and always striking sculptures,” says exhibition curator Henriette Huldisch. “Following her acclaimed rooftop commission at the Metropolitan Museum of Art in New York, the List Center exhibition, will feature an ambitious new installation alongside a group of other recent works, offering US audiences an opportunity to view a broader scope of her work at an exceptional moment in her career.” Together with a concurrent sister exhibition of Kwade’s work at Dallas Contemporary, the List Center presentation will comprise her largest US museum exhibition to date.
Kwade is best known for her sculptural works which use common, yet symbolically resonant materials like rocks, lamps, and clocks. Typically working in a site-specific mode, viewers encounter these and other found objects transformed by the artist to mysterious effect. Her alchemical treatment of familiar things complicates, and at times casts suspicion on, our perceptual faculties. Roadside pebbles are cut and polished like precious gems. Normally obdurate building materials droop and sag. Clocks run backwards, perpetually out of time.

For the List Center exhibition, Kwade will realize a newly commissioned work comprising a group of large-scale, stainless-steel spherical rings, presented alongside a focused selection of recent sculptures. *Trans-For-Men 11 (Fibonacci)* (2019) employs mirrors and geometric forms made from various natural materials to visualize the mathematical principle known as the Fibonacci sequence. A recent series of sculptures is composed of household appliances and personal technology devices that have been ground down to a fine dust and reconstituted as urns, bowls, and vases. With deadpan titles like *Lamp* (2016) and *iPhone* (2017), indicating their previous form and utility, the uncanny vessels are presented in glass vitrines typically used for museum display. *Against the Run* (2019), a functional clock with a backwards-running dial, will be sited outside the galleries on a plaza adjacent to the List Center. Here, and throughout her work, Kwade strategically blurs received distinctions between past and present, fact and fiction, and high and low value. In doing so, her works evince a persistent inquiry into the scientific, economic, and narrative principles that structure how we understand and interpret the world around us.

Alicja Kwade (b. 1979, Poland; lives and works in Berlin) has had exhibitions in museums worldwide including the Metropolitan Museum of Art, New York (2019); Kunsthal Charlottenborg, Copenhagen (2018); Museum Haus Konstruktiv, Zürich (2018); YUZ Museum, Shanghai (2017); Whitechapel Gallery, London (2016); Kunstmuseum St. Gallen, Switzerland (2015), and many others. In 2017, Kwade mounted a large-scale installation title *WeltenLinie (One in a Time)* as part of the 57th Venice Biennale exhibition. Her work is part of many public collections, such as Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Reykjavik Art Museum, Iceland; and Wrocław Contemporary Museum, Poland.

*Alicja Kwade: In Between Glances* is organized by Henriette Huldisch, Director of Exhibitions & Curator, MIT List Visual Arts Center.

The exhibition will be accompanied by a catalog produced in collaboration with Dallas Contemporary. Published and distributed by Mousse Publishing, the book will feature installation photography from both the List Center and Dallas Contemporary solo exhibitions, and contributions by historian of science Jimena Canales and others.

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Image:
*Trans-For-Men 11 (Fibonacci)*, 2019
Mirror, berg crystal, ceramic, sandstone, concrete, limestone, granite, marble, volcanic stone, bronze, aluminum, corten steel. 38 1/8 x 342 1/2 x 26 1/4 inches (96.8 x 870 x 66.7 cm)
© Alicja Kwade, courtesy 303 Gallery, New York

For additional information contact:

Mark Linga
Communications Coordinator
MIT List Visual Arts center

mlinga@mit.edu

617.452.3586

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