

F o r I m m e d i a t e R e l e a s e

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MIT List Visual Arts Center

*Hourly Directional: Helen Mirra and Ernst Karel*

February 7–April 6, 2014

Opening Reception: Thursday, February 6, 5-8PM

Artist Talk by Hans Op de Beeck, 6PM, Bartos Theater

**January, 2014 (Cambridge, MA)**—The MIT List Visual Arts Center presents *Hourly Directional*, an exhibition consisting of a single work: Helen Mirra and Ernst Karel's quadraphonic sound installation *Hourly directional sound recording, Mata Atlântica, Brazil* (2012). This work is composed of location recordings made during eleven days of walking in remnants of coastal rainforests in southeastern Brazil.

For *Hourly directional sound recording, Mata Atlântica, Brazil*, Mirra and Karel stopped once each hour, using a compass to locate magnetic north. With microphones held at the ends of outstretched arms, they made two sequential one-minute two-channel recordings, the first with arms out to north and south, and the second towards east and west. At a distance from the microphones that increases each hour, the sound of a triangle, rung with a wooden mallet, indicates the direction of the path at that moment. The triangle sounds for one second in the first hour, two seconds in the second hour, three in the third, and so on, and at the start of the minute in the first hour, after seven seconds in the second hour, after fourteen in the third, and so on. These two-channel recordings were then paired for quadraphonic playback.

For a number of years, Mirra has been walking in different parts of the world as a means of generating works. Often the materialized aspect has been a kind of paced printmaking or terse field notes made at intervals over the course of the day, and in some cases, in collaboration with Karel, hourly location recordings. These works are nestled into a cycle of exhibitions that perpetuates the ongoing project. *Hourly directional* will be held at the List in conjunction with a solo exhibition of Mirra's, which shares the same title and takes place in two parts at Radcliffe Institute for Advanced Study at Harvard University, the first in April 2014 and the second in April 2015.

The List and Radcliffe are together producing *Edge Habitat Materials, 1995-2009*, a book surveying Mirra's work up to when the walking began, to be published by WhiteWalls Press and distributed by the University of Chicago Press, in addition to DAP. Contributors to the catalog will include List Assistant Curator Alise Uptis; Bradin Cormack, Professor in the Department of English at Princeton University; Liz Kotz, Associate Professor in the Department of the History of Art at the University of California, Riverside; and Greg Williams, Assistant Professor in the Department of History of Art & Architecture at Boston University. *Edge Habitat*, a comprehensive survey of Mirra's text-line works, will open at Culturgest in Lisbon, Portugal in June 2014. Further, two ancillary books authored by Mirra are to be published concurrently: *Durchschriften*, a collection of writings (Berlin: Merve); and *Views from Rocks*, a book of photographs from the vantage point of rocks that were borrowed from the Swiss mountains in 1998 and returned in 2013 (Lisbon: Culturgest).

## About the Artists

Helen Mirra's many solo exhibitions include shows at The Renaissance Society at the University of Chicago, Berkeley Art Museum, KW Institute for Contemporary Art, and Haus Konstruktiv, and she participated in both the 50th Venice Biennial and the 30th Sao Paulo Biennial. Mirra has received awards from the Louis Comfort Tiffany Foundation, the Richard H. Driehaus Foundation, and Artadia. She was artist-in-residence at the Consortium for the Arts at the University of California, (Berkeley) and at the Isabella Stewart Gardner Museum (Boston), and has been a guest of the DAAD Künstlerprogramm (Berlin), Office for Contemporary Art Norway (Oslo), Stiftung Laurenz-Haus (Basel), and Iaspis (Stockholm).

Ernst Karel's audio work includes electroacoustic improvisation and composition, location recording, and sound for non-fiction films. Together with Pawel Wojtasik and Toby Kim Lee, he made *Single Stream*, a large-scale video and four-channel audio installation commissioned by the Museum of the Moving Image in Queens, New York in 2013. Since 1999 Karel has performed and recorded together with Kyle Bruckmann in the electroacoustic duo EKG. Films for which Karel has edited and mixed sound include *Sweetgrass*, *Foreign Parts*, *Leviathan*, and *Yumen*. His most recent albums composed with location recordings are *Materials Recovery Facility*, *Swiss Mountain Transport Systems*, and *Heard Laboratories*.

*Hourly Directional: Helen Mirra and Ernst Karel* is curated by List Assistant Curator Alise Upitis.

Support for this exhibition has been generously provided by the Council for the Arts at MIT, the Office of the Associate Provost at MIT, the Massachusetts Cultural Council, TOKY, the MIT List Visual Arts Center Advisory Committee, and the Friends of the List. Special thanks to Peter Freeman, Inc., New York/Paris.

## About the MIT List Visual Arts Center

In 1950 MIT established the Hayden Gallery that was located in the Charles Hayden Memorial Library. The gallery served as a venue for a program of changing exhibitions. In 1985 the Hayden Gallery was renamed the List Visual Arts Center in recognition of a gift from Vera and Albert List that relocated the gallery to its current location on the ground floor of the Wiesner Building which was designed by MIT alumnus I.M. Pei (B.S. Architecture, 1940), and Partners Architects.

Over the years the MIT List Visual Arts Center has become highly respected as one of the most significant university art galleries in the country for its innovative, provocative, and scholarly exhibitions and publications. Just as MIT pushes at the frontiers of scientific inquiry, it is the mission of the List Visual Arts Center to explore challenging, intellectually inquisitive, contemporary art making in all media. In addition to presenting 6-9 exhibitions annually, the List Center presents a broad range of education programs in conjunction with its exhibition programming. The Center maintains and adds to MIT's permanent collection of over 3,500 artworks that includes dozens of publicly sited sculptures and hundreds of paintings, prints, photographs, drawings, and sculptures located throughout MIT's campus. The List Center is also responsible for commissioning new works for the MIT Public Art Collection through the MIT Percent-for-Art program, and organizing and administering the Student Loan Art Program, which lends over 500 works of art annually to MIT undergraduate and graduate students.

**Directions:** The MIT List Visual Arts Center is located in the Wiesner Building, 20 Ames Street, 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 Street west to Ames Street, turn left, and walk one block to the crosswalk. 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). Paid public parking is also available at the Marriott Hotel on Broadway.

**Gallery Hours:** Tues-Wed: 12-6PM; Thurs: 12-8PM; Fri-Sun: 12-6PM; closed Mondays and major holidays.

**Additional Information:** 617.253.4680 or <http://listart.mit.edu>

**All exhibitions at the MIT List Visual Arts Center are free and open to the public.**