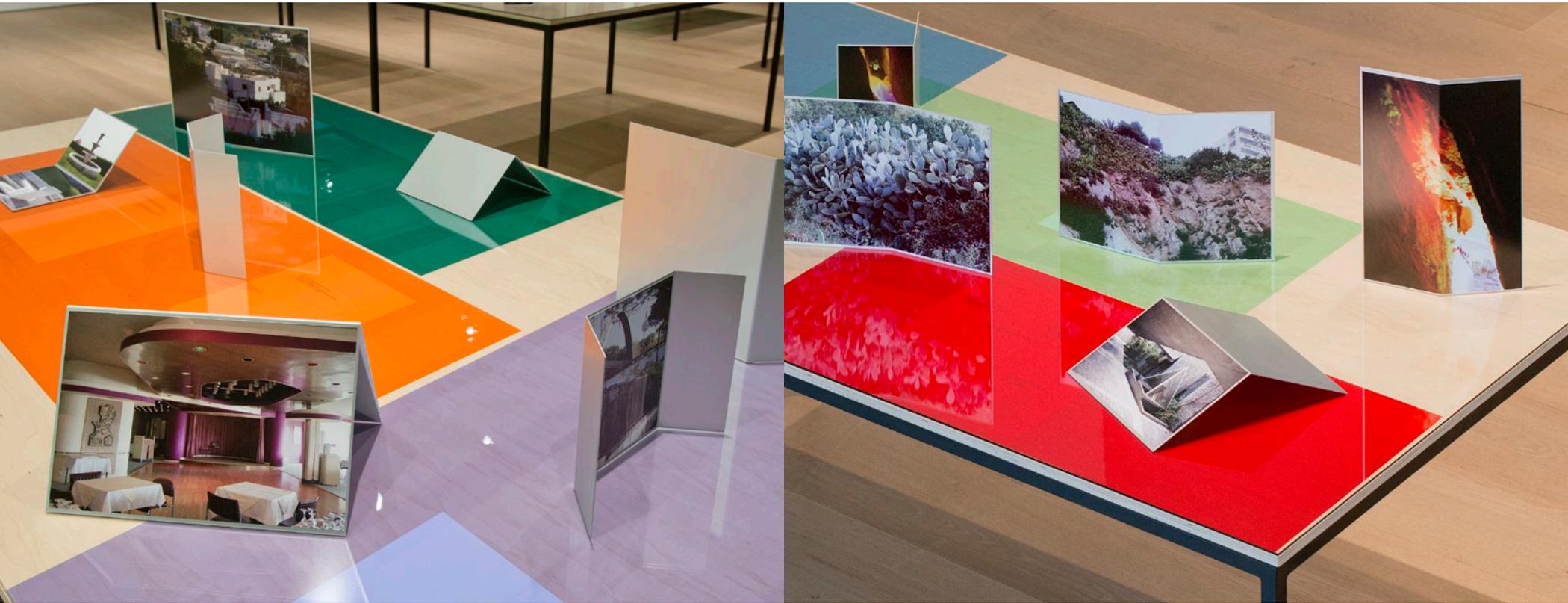


MIT List Visual Arts Center
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listart.mit.edu

Charlotte Moth: Seeing while Moving

February 17 – April 16, 2017



FRONT *Noting Thoughts* (2011)
Installation detail
Courtesy of the artist and Galerie Marcelle Alix, Paris
Photo: John Dean

ABOVE *Noting Thoughts* (2011)
Installation detail.
Courtesy of the artist and Galerie Marcelle Alix, Paris
Photo: John Dean

INSIDE *Travelogue*
Exhibition view, Kunstmuseum Liechtenstein
Photo: Stefan Altenburger Photography, Zürich
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Charlotte Moth: Seeing while Moving

Hayden Gallery February 17 – April 16, 2017

Paris-based artist Charlotte Moth's first institutional solo exhibition in the US features recent work in photography, sculpture, and film. Moth trains her gaze on the architectural spaces in which we live, interior and exterior, as well as the mundane objects that occupy these spaces. Moth has maintained an ongoing body of work she calls the *Travelogue* since 1999, a collection of analog photographs taken throughout her travels that often serve as a point of departure for works in installation and sculpture. "The images in the *Travelogue* are an ever-growing configuration that shifts in my mind as ideas do: one image informs the other so it's quite unexpected and very much a speculative activity," Moth states. "A collection grows organically; it's a very practical type of knowledge."¹

Elements of the *Travelogue* appear in *Noting Thoughts* (2011), a group of tabletop assemblages, which includes images of weathered condominiums and deserted landscapes, interspersed with cinematic bursts of color. The photographs were taken in Germany, Portugal, Ibiza, Texas, Japan, Canada, Poland, and elsewhere, although none of the locations are disclosed. The accompanying text pieces are comprised of short vignettes of poetry and elliptic reflections on time and space. These ambiguous images beg to be placed in context: Are the photographs taken by a tourist? An architect? Are the buildings historical places or sites of personal significance? Marked by in-between spaces, absences, and omissions, *Noting Thoughts* considers the relationship between image and text, as well as the fragmentary nature of memory itself.

Three wall-mounted sculptures of hands cast in bronze holding commonplace objects introduce Moth's preoccupation with tactile perception. A slowly rotating 3D-printed reproduction of a houseplant on a granite plinth presents another everyday object removed from its familiar, domestic context. *Study for a 16mm Film* (2011)—a digital transfer of a 16mm silent film produced at a residency in Porto, Portugal—functions as a meditation on color and light, staging and display. Moth films a series of mirrors and other objects placed on furniture, framed by curtains, all in luminous color. The moving camera circles the enigmatic objects or captures the reflection of light and shadows caused by its own movement. Devoid of people, Moth's experimental gleaming devices appear like a mysterious stage set. The film, and the exhibition as a whole, is driven by the artist's probing of the conditions that influence our perception. Moth renders the mundane as magical and strange in a metaphorical attempt to peek behind the surface of familiar things.

ABOUT THE ARTIST

Charlotte Moth (b.1978, Carshalton, UK) lives and works in Paris.

Charlotte Moth: Seeing while Moving is curated by Henriette Huldisch, Curator, MIT List Visual Arts Center.

PUBLIC PROGRAMS

Public Reception

Thursday, February 16, 6–8 PM

For more information about upcoming events and programs, visit: listart.mit.edu/events-programs.

   #MITList #CharlotteMoth

SUPPORT

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SPONSORS

The List Center is pleased to offer special programming for museum supporters including exclusive access to exhibitions, private tours, and collection visits. For more information, or to join, please visit: listart.mit.edu/support.



1. Burris, Jennifer. "Interview with Charlotte Moth". Sept. 4, 2014, bombmagazine.org/article/1000206/charlotte-moth.