



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, October 7, 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, 2020.

“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 Huldich. “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.”

Typically working in a site-responsive mode, Kwade is known for her sculptural works which use common, yet symbolically resonant materials like rocks, lamps, and clocks. Viewers encounter these and other found objects transformed by the artist, often to startling effect. Roadside pebbles are cut and polished like precious gems. Massive stone spheres seem to levitate in air like planets stopped in orbit. Clocks run incongruously, at once in and out of time. Underlying her work is an abiding interest in questioning the norms of how we perceive the world around us. As such, Kwade’s sculptures often make abstract concepts manifest as material objects, rendering conventional systems such as time-keeping and value visible as human constructs.

For the List Center exhibition, Kwade will realize *Light Touch of Totality* (2019) a major new commission. Comprised of five stainless steel rings each with a diameter of approximately 16 feet and positioned at varying angles, the sculpture is adorned with over 1,400 strands of beads made from wood and lapis lazuli, which create a curtain-like effect on portions of its imposing frame. This ambitious new work is presented alongside a focused selection of recent sculptures that illustrate Kwade’s current inquiries into processes of transformation that act on matter and information, as well as her ongoing investments in the concepts of parallel worlds and non-linear time. *Trans-For-Men 11 (Fibonacci)* (2019), for instance, unfolds as material permutations of a granite boulder in which eleven stone-like forms cast in alloyed and elemental metals, or milled from various natural stones, are joined by rectilinear double-sided mirrors. The multiplicity and simultaneity of various material states in the work speak to both Kwade’s interests in processes through which matter becomes data, as well as in scientific and philosophical theories that question the existence of a single reality.

Also on view are two groups of the artist’s recent sculptures, including a trio of works in which bar stools, coat racks, and walking sticks are CNC milled from the trunks of poplar trees. Six other objects are composed of household appliances and personal technology devices that have been ground down to a sand-like 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. Outside the galleries, *Against the Run* (2019), a functional clock with a backwards-running dial, is



installed near the building's Upper Courtyard. 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, narrative, and social principles that structure how we understand and interpret the world around us. Recasting the mundane as strange, Kwade invites us to question our learned assumptions of what constitutes the real.

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); Kunsthall 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 Huldish, 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.

EXHIBITION SUPPORT

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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)
Image courtesy Winsing Arts Foundation, Taiwan

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