Agnieszka Kurant was selected by the Percent-for-Art committee members, including: Azra Akšamija, Associate Professor, MIT Program for Art, Culture, and Technology; Jon Alvarez, Director, MIT Office of Campus Planning; Richard Amster, Director, MIT Campus Construction; Robert Brown, Director of Perkins & Will Architects, Executive Architects of Kendall Square Initiative; John Durant, Director, MIT Museum; Paul C. Ha, Director, MIT List Visual Arts Center; Michael Owu, Director, Real Estate at MITIMCo; Stuart Schmill, MIT Admissions; and Emily Watlington, MIT Graduate Student in History, Theory, and Criticism of Architecture and Art.

ABOUT THE ARTIST

Agnieszka Kurant (b. 1978) was born in Łódź, Poland, and lives and works in New York City. Kurant’s work in systems, sculpture, and film is characterized by its focus on semiotics and narrative. Her work has been shown at institutions such as SculptureCenter, New York; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum, San Francisco; Museum of Contemporary Art Toronto; Guggenheim Bilbao, Spain; Palais de Tokyo, Paris; and many others. She co-represented Poland at the 12th Venice Architecture Biennale (2010, with Aleksandra Wasilkowska). Her recent fellowships and residencies include the Berggruen Institute’s Transformations of the Human program (2020–21) and the Ida Ely Rubin Artist in Residence at MIT’s Center for Art, Science, and Technology. She is also the recipient of the 2020 LACMA Art + Technology Lab Grant, the 2019 Frontier Art Prize by SAFA and the World Frontiers Fund, and the Google Artists and Machine Intelligence Grant.

ABOUT PUBLIC ART AT MIT

MIT’s world-renowned Public Art Collection reaches across the Institute and invites visitors to engage with works that are added through the Percent-for-Art program on the occasion of new campus construction. Formally instituted in 1968, the program continues to expand MIT’s Public Art Collection through acquisitions by important and critically acclaimed contemporary artists, including Olafur Eliasson, Jeffrey Gibson, Sol LeWitt, Sarah Sze, and Nicole Yoon. Among others, The List Visual Arts Center oversees MIT’s art collections across campus and presents contemporary exhibitions at the museum located in I. M. Pei’s Wiesner Building (E15). The Public Art Collection and museum are free and open to all.

MIT List Visual Arts Center
25 Ames Street, Bldg. E15
Cambridge, MA 02139
listart.mit.edu

Follow us on Instagram, Facebook & Twitter @mitlistarts

The List Visual Arts Center, MIT’s contemporary art museum, collects, commissions, and presents rigorous, provocative, and artist-centric projects that engage MIT and the global art community.

ABOUT THE COMMISSION

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ABOUT THE AUTHOR

Christy Lange is a writer, editor, and Program Director at Tactical Tech (tacticaltech.org), a Berlin-based nonprofit organization that designs creative interventions that seek to demystify technology. Her writing has appeared in publications worldwide.
Agnieszka Kurant's The End of Signature

Kurant's sculptures untangle like weaving, entangling threads of light and knowing. On the rear wall of the 238 Main Street building, an abstract signature appears and disappears in an algorithmic cycle, seemingly toying with the idea of a signature that is not bound to the material world. The artworks are created using computer models and algorithms, which are then transformed into physical sculptures. The process of creating these artworks is a testament to the artist's commitment to collective intelligence and hybrid authorship, where the contributions of the wider community are recognized and valued.

The End of Signature, an exhibition at The Hole gallery in New York, explores the concept of the signature in the digital age. The show features works by Kurant and other artists who are exploring the idea of signatures in the context of digital art and technology. The exhibition runs from May 20th to June 20th, 2022.

Kurant's work challenges traditional notions of authorship and identity, questioning the role of the signature in the age of digital art. The exhibition invites viewers to reflect on the changing nature of signatures and their significance in today's society.

The End of Signature is a poignant reminder of the evolving role of art and technology in our world, and the need to redefine our understanding of authorship and identity in this new paradigm.