

List Projects 35: Pap Souleye Fall
Bakalar Gallery
July 30 – November 29, 2026



December 2025, CAMBRIDGE, MA – The MIT List Visual Arts Center presents *List Projects 35: Pap Souleye Fall*, on view July 30 – December 13, 2026 in the Bakalar Gallery. The exhibition marks the solo institutional debut of Pap Souleye Fall, a Brooklyn-based Senegalese-American multidisciplinary artist whose practice spans sculpture, installation, video, and performance. For *List Projects 35*, Fall presents a new installation that furthers *DEAD PIXEL*, an ongoing narrative the artist developed, in which technological malfunction becomes a site of refuge, resistance, and self-determination.

Pap Souleye Fall's multidisciplinary practice integrates everyday objects into elaborate structures and playful assemblages, while drawing on a distinct visual vocabulary informed by science fiction, video games, and comic books alongside specific cultural histories, including the peanut trade of West Africa and the annual replastering of the Great Mosque of Djenné in Mali. The exhibition is organized by Marina Caron, the List Center's Assistant Curator.

In Fall's practice, technological error is a space of refuge one can slip into, concealed from larger systems of control. Over the past eight years, Fall has worked as both a visual artist and a comic book illustrator, with *DEAD PIXEL* emerging as an ongoing vehicle through which these threads converge. Often used by gamers, the term "dead pixel" describes the black spots that appear on-screen when hardware fails and a pixel permanently goes dark, disrupting the continuous, smooth image of the game. Fall imagines these malfunctions as portals to hidden realms of autonomy, as a way of exploring the dynamics of visibility and invisibility that shape contemporary life. The story's protagonist, also named DEAD PIXEL and typically represented in vivid, green-screen green, is endowed with an extraordinary capacity for camouflage, enabling them to elude the story's villain, THE DATA COLLECTOR, an avatar for data mining and predictive analytics, and the practices of algorithmic behavior modification and surveillance that enable social control.

For *List Projects 35*, DEAD PIXEL sits atop a tomb-like structure made from blocks of quilted textiles, electronic waste sourced from MIT's campus, and papier-mâché sculpture, among other materials. When seen from a particular angle, this tableau blends into a mural on the surrounding walls, creating the illusion of a virtual glitch in real space. On one side of the structure, the illusion breaks, revealing a glowing interior chamber filled with found objects and sculpture, alongside a small library that includes Fall's hinged wooden "books" covered in intricate drawings. Encounters between THE DATA COLLECTOR and DEAD PIXEL appear in such drawings, infusing the narrative into the installation.





The *DEAD PIXEL* story evokes ideas of fugitivity, elaborated by thinkers such as Fred Moten, which describe forms of Black life, thought, and creativity that refuse capture by dominant systems of power. These ideas appear through the dynamics of pursuit and evasion that drive Fall's story, as well as through historical referents incorporated into the objects. Fall's patchwork textile blocks, for example, refer to a system of quilt patterns used on the Underground Railroad to encode and convey messages to those escaping enslavement. These moments ground the installation in a centuries-long lineage of resistance and freedom of movement in the face of opposing forces. Taken altogether, Fall's exhibition points to the importance of spaces that lie outside of view, positioning them as sites that preserve community, knowledge, and self-determination. *DEAD PIXEL* exemplifies both the power and the stakes of being able to move through the world unseen.

In Fall's story, data is treated as a precious material, with the artist likening it to the soul and to the wealth of knowledge we each hold in personal, collective, or cultural forms. This framing connects the speculative fiction of *DEAD PIXEL* to the exhibition's broader examination of how systems of surveillance and extraction operate across time, from the economic logics of the nineteenth-century Atlantic world to the algorithmic architectures of the present.

ABOUT PAP SOULEYE FALL

Pap Souleye Fall (b. 1994, Washington, DC) is a Senegalese-American artist based in New York City. They have had solo and two-person exhibitions at Subtitled NYC, New York (2026); Stellarhighway, New York (2025); Blade Study, New York (2025); Marginal Utility, Philadelphia (2024); Rosenwald-Wolf Gallery, Philadelphia (2024); Gratin, New York (2023); and Galerie Éthiopiennes, Saint-Louis, Senegal (2018). They have also appeared in group exhibitions at Selebe Yoon, Dakar, Senegal (2025); Mixed Media Space, North Adams, MA (2025); Institute of Contemporary Art, Portland, ME (2025); Below Grand, New York (2025); Canada, New York (2025); and Hesse Flatow, Amagansett, NY (2025), among others.

IMAGE CAPTIONS (top to bottom, left to right)

Pap Souleye Fall, *NIT, NITAAAY GARABAM (arc 2)*, 2025. Cardboard and found materials. Installation view of *otherwise*, Institute of Contemporary Art, Portland, Maine, 2025. Courtesy of the artist, ICA at Maine College of Art & Design, and Garth Greenan Gallery, New York. Photo: Joel Tsui

Portrait of the artist. Photo: Lilah Benetti

Installation view, Pap Souleye Fall, *ITAINTTTHATDEEP*, 2023. Courtesy of the artist, Gratin, and Garth Greenan Gallery, New York. Photo: Andrés Altamirano

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ABOUT MIT LIST VISUAL ARTS CENTER

The List Visual Arts Center is a creative laboratory that provides artists with a space to freely experiment and push existing boundaries. As the contemporary art museum at MIT, the List Center presents a dynamic program of six to nine special exhibitions in its galleries annually, including a program of evolving site-specific work by emerging artists known as *List Projects*, as well as a broad range of educational programs, events, and scholarly publications. Beyond the full slate of special exhibitions and projects it presents each year, the List Center maintains and adds to MIT's Permanent Collection, a collection of more than fifty site-specific artworks throughout the campus; commissions new works through the MIT Percent-for-Art program; oversees the loan of artwork for the campus; and oversees the Student Loan Art Program, which lends approximately seven hundred works of art annually to MIT undergraduate and graduate students.