

Inquiries:
Jennifer Riddell
617.253.4400

**MIT List Visual Arts Center Presents Two Multi-Media Installations
by Francesc Torres**

Cambridge, MA, October 1997--New York-based artist Francesc Torres is creating a new multi-media installation titled *The Repository of Absent Flesh* to premiere at the List Visual Arts Center from January through March, 1998. This new work will be accompanied by a 1996 installation by Torres called *The Fury of the Saints*. The exhibition will open Friday, January 16, 1998 with a reception from 5:30 to 7:30 and will remain on view through March 22, 1998.

In *The Repository of Absent Flesh* Torres attempts to stretch the narrative aspect of installation to its fullest. The gallery space will be fully rigged with motion sensors and filled with metal tables and wheeled conveyors on which various objects will be displayed. As the viewer enters the gallery, a light will go on at the entrance revealing a space that suggests a cross between a *wunderkammer* and a stylized warehouse. The gallery will remain dimly lit until the viewer approaches one of the tables. At this point the object will become locally lit and a recorded voice will begin a narration in which the item plays a pivotal role. If the viewer walks away from the table before the narration is over, it will stop. If he or she waits until the story is complete, the light will go out as the last sentence is uttered, freeing the viewer to move to another table and hear another story.

The Repository of Absent Flesh will be dense with objects, some artistic or unique, some just the clutter of a warehouse. The items will include: a Russian Leica camera, an anatomical model of a head showing the brain, a half-disassembled red motorcycle, a gold-leafed donkey jaw, a full-sized figure of an acrobat balanced on his penis, a bed frame with a bronze pillow, a knife with a glass blade, a chimpanzee skull with a video screen in its mouth and orthopedic shoes, among others. There will be twenty objects in all. The installation is meant to be experienced in a very intimate way. Several people may be in the space at the same time, but the proximity of two or more people will produce an aural overlay that will complicate the listening. The work will be structured so that the random choice of the viewer does not make the overall narrative unintelligible, therefore, all the objects will be related in a crisscrossed manner through skillful redundancies and a conductive thread that will deal, fundamentally, with the subjects of history, memory, ideology and self-delusion.

The Repository of Absent Flesh is, in essence, a three-dimensional book of narrative fiction, a book to be listened to, which will be mirrored by the accompanying publication. This book will not be a conventional catalogue, but a



Francesc Torres
MIT List Visual Arts Center/2

book of short stories. The movement of the viewer's body through and around the physical space of the installation will be analogous to the sweeping movement of the reader's eyes over the pages. The book and the installation will contain the same narrative content based on the same objects, however, the experience will be radically different in each case. An introduction by the curator and an interpretive essay by the philosopher/critic Arthur Danto will also be included. *The Repository of Absent Flesh* is funded by the Bohen and Rockefeller Foundations.

The *Fury of the Saints* is an exploration of faith, sustained by passion, as the engine of history. The Spanish artist Cota's paintings of slain martyrs, on view at the Carthusian monastery of Grenada, are the point of departure for the four life-sized polychrome figures that comprise this work. Together, these figures represent varying aspects of passion and power. The four figures frame the gallery space, their feet pointing down to emphasize their levitated state. The floor of the exhibition space is covered with common table salt and a video image is projected from above, using the salt as a screen. The image is that of a couple in an ambiguous embrace, somewhere between lovemaking and fighting. The accompanying soundtrack is a mantra-like chant employing spoken original texts by Torres. *The Fury of the Saints* will be accompanied by a separate publication.

Francesc Torres was born in Barcelona, Spain in 1948 and has lived in New York since 1974. His work has been included in group and one-person exhibitions at museums in the United States and Europe, including; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Capp Street Project, San Francisco; the Whitney Museum of American Art, New York; the Museo Nacional Centro de Arte Reina Sofia, Madrid and the IVAM Centre del Carme, Valencia, Spain. This is the first major exhibition of Torres's work in the Boston area.

Lecture

Francesc Torres
Space, Objects and Narrative: Works for Newspaper Readers
Saturday, January 17, 2 p.m.
MIT Bartos Theatre
20 Ames St. (lower level, downstairs from the List Visual Arts Center)
Cambridge, Massachusetts

How to Get to the MIT List Visual Arts Center

The List Visual Arts Center is located in the Wiesner Building, 20 Ames St., at the eastern edge of the MIT campus. It is in close proximity to Kendall Square, Memorial Drive, and the Longfellow Bridge.

Francesc Torres
MIT List Visual Arts Center/3

By T, take the red line to the Kendall/MIT stop, follow Main St. west to Ames St., turn left, walk the distance of about one block to the cross walk and the 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. Parking is available at the Cambridge Center complex (entrance on Ames between Main and Broadway) during business hours and on campus after business hours and on weekends.

Gallery Hours

Tues. - Thurs., Sat., Sun. 12 - 6 p.m.
Friday 12 - 8 p.m.
closed Monday

Information

617.253.4680 or
<http://web.mit.edu/lvac/www>

All exhibitions at the List Visual Arts Center are free and open to the public.
Wheelchair accessible.

###