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N E W S R E L E A S E

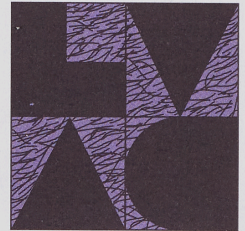
MIT List Visual Arts Center to present *Global Conceptualism: Points of Origin, 1950s-1980s* for Fall 2000 season

CAMBRIDGE, MA, Fall 2000—A major touring group exhibition, *Global Conceptualism: Points of Origin, 1950s-1980s*, featuring more than 200 works by over 130 international artists, will open at the MIT List Visual Arts Center on Tuesday, October 24, 2000 and will remain on view through December 17, 2000. This exhibition offers snapshots of the diverse iterations of conceptualist practice over the course of several generations. It has been called one of the most significant museum surveys of 1999 (Michael Cohen, *Flash Art*, October 1999), and was listed as one of the most important exhibitions of the 1990s by New Museum of Contemporary Art curator Dan Cameron, (*Artforum*, "Best of the 90s," December 1999). A public opening reception for the exhibition will be held Thursday, November 2 from 5:30-7:30 p.m.

Global Conceptualism examines the contemporaneous burgeoning of conceptual, or idea-based art in which the content of the art predominates over its form across the world beginning in the 1950s. The exhibition is grouped into regional sections and is organized in two chronological sections: the 1950s through around 1973 (Japan, Western Europe, Eastern Europe, Latin America, North America, Australia and New Zealand); and 1973 through the end of the 1980s (the Soviet Union [Russia], Africa, South Korea, and Mainland China, Taiwan, and Hong Kong). These periods correspond to two waves of conceptualist activities that took place in various parts of the world as post-war social and political upheaval prompted among artists a re-examination of traditional forms of representation and a renewal of questions regarding art's social utility. Much of the art in the exhibition, which takes the form of photographs, documentation, films, videos, postcards, posters, drawings, as well as paintings, mixed media objects, and installations, was made to provoke the viewer by disturbing previously accepted ideas about social, political, and cultural systems.

Global Conceptualism; Points of Origin, 1950s-1980s was organized by the Queens Museum of Art, Flushing Meadows/Corona Park, New York, by a curatorial team consisting of former QMA director of exhibitions Jane Farver, now director of the MIT List Visual Arts Center; artist, critic, and curator Luis Camnitzer; and Rachel Weiss, an independent curator and professor at the School of the Art Institute of Chicago. The three primary organizers were joined by a corps of eleven international curators who provided intelligence on each of the regions examined. They include: László Beke (Eastern Europe), Chiba Shigeo and Reiko Tomii (Japan), Okwui Enwezor (Africa), Gao Minglu (China, Hong Kong, and Taiwan), Claude Gintz (Western Europe), Mari Carmen Ramírez (Latin America), Terry Smith (Australia and New Zealand), Sung Wan-Kyung (South Korea), Margarita Tupitsyn (Russia), and Peter Wollen (North America).

The exhibition debuted at the Queens Museum of Art in April 1999, and traveled to the Walker Art Center, Minneapolis, MN in Fall 1999, and the Miami Art Museum in Summer 2000. Following its presentation at the MIT List Visual Arts Center, the exhibition will travel to the Vancouver Museum of Art, Canada, in early 2001.



Global Conceptualism
MIT List Visual Arts Center/2

Major support for the exhibition and catalogue was provided by the AT&T Foundation, the Lannan Foundation, the Rockefeller Foundation, and the Andy Warhol Foundation for the Visual Arts. Additional funding was provided by the Peter Norton Family Foundation, South Korea Foundation, Trust for Mutual Understanding, the Japan Foundation, Asian Cultural Council, Institut für Auslandsbeziehungen, Shiseido Co. Ltd., and the British Council. The National Endowment for the Arts, New York State Council on the Arts, and New York Council for the Humanities, a state program of the National Endowment for the Humanities, provided generous support.

Catalogue

Global Conceptualism: Points of Origin, 1950s-1980s is accompanied by an eponymously-titled 280-page softcover catalogue edited by the curators, with essays by cultural historian Stephen Bann and art critic Apinan Poshyananda. It will be available for \$35.

Public Programs

See attached listings.

**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.

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. Limited metered parking is

available on Ames Street. A parking garage is located 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

Daily 12 - 6 p.m.; Friday 12 - 8 p.m.
closed Mondays and November 10
& 23.

Information

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

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