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**MIT List Visual Arts Center**

***List Projects: Ken Okiishi***

**July 16-September 1, 2013**

**June, 2013 (Cambridge, MA)**—The MIT List Visual Arts Center is pleased to present an exhibition of recent video works by artist Ken Okiishi, as part of its *List Projects* exhibition program. Ken Okiishi uses video as a means to explore circuits of communication, memory, and agency in and between networked cities through moments when language falls apart, meaning is dislocated, and analogies are incomplete or false. He draws on the linguistic and musical structure of existing movie scripts and scores as a point of departure, using friends and local constituents as actors to reveal ways in which communication and personal and cultural memory are shot through with dissonances and repressions. With considerable humor, Okiishi's work intervenes in how subjects are produced by totalizing concepts such as international real estate, the art world, or the dream of perfect translation—and the fractured analogies they foster between locations and cultures—to create a potential space of individual and collective agency that also points to the limits of that desire for agency.

*List Projects: Ken Okiishi* features three of the artist's most recent works. Filmed in New York and Berlin, Okiishi's (*Goodbye to Manhattan* (2010, 73 min.) consists of re-imagined scenes from Woody Allen's iconic movie, using as the script the Google translation of the original film's official German translation. *parapluies/paraplyer/nobody can tell the why of it/1857/oslo/2011* (2011, 9 min.) overlays musicians—including members of Norwegian metal, klezmer-inspired, and indie bands, and a boy soprano—interpreting a song from Jacques Demy's *The Umbrellas of Cherbourg*. *The Deleted Scene* (2012, 28 min.) takes as its starting point the opening scene of the Hollywood musical *Gold Diggers of 1933* and AP News, a self-organized, artists' run cinema space in Zurich.

**About the Artist**

Ken Okiishi (b. 1978) has been living and working between Berlin and New York since receiving a BFA from The Cooper Union for the Advancement of Science and Art in 2001. Recent solo exhibitions include *The Very Quick of the Word* (curated by Annie Godfrey Larmon), Hessel Museum of Art, Bard Center for Curatorial Studies, Annandale-on-Hudson, New York, (2013); (*Goodbye to*), Take Ninagawa, Tokyo, (2012); *Gino / Marcel Duchamp on Streeteasy.com*, Mathew, Berlin (2012); (*Goodbye to Manhattan*), Mehringdamm 72, Berlin, (2010); and (*Goodbye to Manhattan*), Alex Zachary, New York, (2010). He recently participated in a symposium on poetics and conceptual art at Triple Canopy, New York, with poet Aaron Kunin; an annotated transcript of this public dialogue is published in the book *Corrected Slogans: Reading and Writing Conceptualism* (Triple Canopy, 2013). His writing on art has appeared in publications including *Artforum*, *May*, and *Bidoun*. Okiishi has shown work widely in group shows, including recent exhibitions at institutions including Artists Space, New York; Kunsthaus Bregenz; Kunsthalle Bern; Arnolfini, Bristol; GAMeC, Bergamo; 1857, Oslo; Peep-hole, Milan; ICA Philadelphia; Camden Arts Centre, London; and White Columns, New York.

*List Projects: Ken Okiishi* is curated by List Assistant Curator Alise Uptis.

**About *List Projects***

As an ongoing program of exhibitions and presentations, *List Projects* supports the work of younger artists at pivotal points in their career and artists otherwise lacking an institutional voice, as well as overlooked bodies of work by more established artists. This new exhibition initiative augments the List Center's exhibition program, allowing the institution to

continue its support of emerging and underrepresented artists and work, and its galleries to remain on view throughout the year.

Support for *List Projects: Ken Okiishi* has been generously provided by the Council for the Arts at MIT, the Massachusetts Cultural Council, the Office of the Associate Provost at MIT, the MIT List Visual Arts Center Advisory Committee, and the Friends of the List.



### About the MIT List Visual Arts Center

In 1950 MIT established the Hayden Gallery that was located in the Charles Hayden Memorial Library. The gallery served as a venue for a program of changing exhibitions. In 1985 the Hayden Gallery was renamed the List Visual Arts Center in recognition of a gift from Vera and Albert List that relocated the gallery to its current location on the ground floor of the Wiesner Building which was designed by MIT alumnus I.M. Pei (B.S. Architecture, 1940) and Partners Architects.

Over the years the MIT List Visual Arts Center has become highly respected as one of the most significant university art galleries in the country for its innovative, provocative, and scholarly exhibitions and publications. Just as MIT pushes at the frontiers of scientific inquiry, it is the mission of the List Visual Arts Center to explore challenging, intellectually inquisitive, contemporary art making in all media. In addition to presenting 4-8 exhibitions annually, the List presents a broad range of education programs in conjunction with its exhibition programming. The Center maintains and adds to MIT's permanent collection of over 3,500 artworks that includes dozens of publicly sited sculptures and hundreds of paintings, prints, photographs, drawings, and sculptures located throughout MIT's campus. The List is also responsible for commissioning new works for the MIT Public Art Collection through the MIT Percent-for-Art program, and organizing and administering the Student Loan Art Program, which lends over 500 works of art annually to MIT undergraduate and graduate students.

**Directions:** The MIT List Visual Arts Center is located in the Wiesner Building, 20 Ames Street, 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 Street west to Ames Street, turn left, and walk one block to the crosswalk. The MIT 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). Paid public parking is also available at the Marriott Hotel on Broadway.

**Gallery Hours:** Tues-Wed: 12-6PM; Thurs: 12-8PM; Fri-Sun: 12-6PM; closed Mondays and major holidays. No admission charged. FREE and open to the general public.

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<https://www.facebook.com/mitlvac>

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**Additional Information:** 617.253.4680 or <http://listart.mit.edu>

**All exhibitions at the MIT List Visual Arts Center are free and open to the public.**