

F o r I m m e d i a t e R e l e a s e

Contact:
Mark Linga
Public Relations Officer
617.452.3586
mlinga@mit.edu

MIT List Visual Arts Center

List Projects: Pauline Curnier Jardin

March 18–May 11, 2014

February, 2014 (Cambridge, MA)—The MIT List Visual Arts Center is pleased to present *List Projects: Pauline Curnier Jardin*. Pauline Curnier Jardin works across the mediums of drawing, performance, music, installation, and film to create “movie-performances.” Using an approach that combines ethnography and fantasy, her work looks particularly to how women have been portrayed in myths, folklore, film, and theatre as, alternately, heroine, visionary, victim, and witch. Curnier Jardin thinks of herself as a storyteller who makes use of portmanteau words, characters, and landscapes to create adventurous tales that are at times random, dubious, epic, absurd, and funny. Her artistic productions are thematically unified by a sustained interest in the “patchwork narratives” and “geographical rebuses” that arise from performative combinations of images, bodies, sounds, histories, and locations.

List Projects: Pauline Curnier Jardin features three of Curnier Jardin’s most recent films as well as a selection of related objects. In *Grotta Profunda* (2011), Bernadette—a Pyrenean visionary inspired by Saint Bernadette—sees and hears a siren-like religious apparition, an experience that causes her to search for the truth about the origins of humanity deep inside a nearby cave. In a film that amounts to an intelligent and humorous meditation on the idea of the cave as a cultural, religious, and, ultimately, imaginary site, Bernadette faces enduring questions about the origins of art, culture, and the human race, the answers to which may always remain a phantasmal story. Drawing on woman’s films of the 1930s and 1940s and the artist’s own experiences, *Le Salon d’Alone* (2008-2010) is an operatic slide-show that investigates a woman’s increasing loneliness and desperation as the only human left on earth. While the film’s protagonist lives alone in what was formerly a veterinary clinic, the objects in the space begin to narrate their own stories, often speaking through the music written for the film by Fred Bigot and Catriona Shaw. *Coeurs de Silex* (Hearts of Flint, 2012) builds off of the traumatic history of a small suburban French city, Noisy-le-Sec, bombed by the Allies in 1944. The film takes place over the course of four days in 2012 during which an ally, an occupant, a witch, a mystic, a trainer, and a violent child improvise roles drawn from the history of wars. The film is set in a “non-time,” both post-apocalyptic and pre-apocalyptic, “where only the earth is allowed to eat.”

About the Artist

Pauline Curnier Jardin was born in 1980 in Pertuis, France and grew up in Marseilles. She graduated in 2006 from both the École nationale supérieure d’arts de Cergy-Pontoise in Paris and the École nationale des arts décoratifs, with a specialization in cinema and video. Along with those degrees, she was awarded a scholarship from the Pépinière européens des jeunes artistes to undertake a residency in Finland where she lived from 2007 to 2008 while finishing

her dissertation on representations of Joan of Arc in film. Curnier Jardin received a scholarship from Goldrausch Künstlerinnenprojekt, Berlin, in 2010 and her MA in plastic arts from the University of Linköping, Sweden in 2011. She has exhibited internationally including a recent solo exhibition at PSM in Berlin, as well as at the Museum of Modern Art, Paris; Palais de Tokyo; ZKM, Karlsruhe; and Centre Georges Pompidou. She is based in Paris and Berlin.

List Projects: Pauline Curnier Jardin is curated by List Assistant Curator Alise Uptis.

Support for this exhibition has been generously provided by the Council for the Arts at MIT, the Office of the Associate Provost at MIT, the Massachusetts Cultural Council, TOKY, 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 4-6 exhibitions annually, the List Center 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 Center 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.

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