

MIT List Visual Arts Center

Media Contact:
Mark Linga
mlinga@mit.edu
617.452.3586

listart.mit.edu

Charlotte Moth: Seeing while Moving

Hayden Gallery

February 17–April 16, 2017

Opening Reception: Thursday, April 16, 6 PM

(January 23, 2017) Cambridge, MA—Paris-based artist Charlotte Moth's first US solo exhibition *Seeing while Moving* features photography, sculpture, slide projection, and film. Moth grounds her practice in documenting architectural spaces, both exterior and interior, as well as the objects housed within. Beginning in 1999, Moth has formalized her *Travelogue* series, an ongoing project in which she photographs architectural spaces encountered during her travels throughout Europe and elsewhere. Without captions or any note of date or location, these analogue photographs coalesce into a larger project that functions beyond a simple recording of individual places and times. Moth's *Travelogue* serves as source of many of her installations; paying close attention to overlooked details like corners and crevices, or the play of shadows, she renders mundane objects and spaces as magical and strange.

At the center of her exhibition at the List Center is *Noting Thoughts* (2011), a group of table assemblages comprising photographs, short poetic texts, and colored theatrical gels. Her *living images* (2016), three wall-mounted sculptures of life-size hands cast in bronze and holding a variety of commonplace objects, introduce Moth's central theme of tactile modes of perception. The slowly rotating *Lurking Sculpture (Rotating Rubber Plant)* (2016), a 3D-printed reproduction of a houseplant mounted on a granite plinth, presents another mundane object removed from its familiar, domestic context.

The final work in the exhibition, *Study for a 16mm Film* (2011)—a digital transfer of a 16mm silent film produced at a residency in Porto, Portugal—functions as a meditation on color and light, staging and display. Moth films a series of mirrors and other reflective objects on furniture, framed by curtains, all in luminescent color. The moving camera variously circles the enigmatic objects or captures the reflection of light and shadows caused by their own movement. Devoid of people, Moth's experimental gleaming devices appear like a mysterious stage set. The film, and the exhibition as a whole, is driven by the artist's continuous probing of conditions that influence our perception and her metaphorical attempt to peek behind the surface of familiar things.



Charlotte Moth (b.1978, Carshalton, UK) lives and works in Paris. Solo exhibitions of her work have been mounted at Kunstmuseum Liechtenstein, Vadúz (2016); Tate Britain, London (2016); Esker Foundation, Calgary (2015); De Vleeshal, Middelburg, The Netherlands (2014); Centre d'art contemporain, Geneva (2012); and Musée départemental d'art contemporain, Rochechouart, France (2011), among others. Moth was educated at UCCA, Canterbury and the Slade School of Art in London, before completing her training at the Jan van Eyck Academy in Maastricht, The Netherlands.

Charlotte Moth: Seeing while Moving is curated by Henriette Huldish, Curator, MIT List Visual Arts Center.

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About the MIT List Visual Arts Center

Located in Cambridge, Massachusetts, 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 the Massachusetts Institute of Technology (MIT), the List Center presents a dynamic program of six to nine special exhibitions in its galleries annually, a program of exhibitions by emerging artists known as the List Projects, as well as a broad range of educational programs, events, and publications. The List also maintains and adds to MIT's permanent art collection; commissions new works through the MIT Percent-for-Art program, a collection of more than 50 site specific artworks throughout the campus; and oversees the Student Loan Art Program, which lends more than 600 works of art annually to MIT undergraduate and graduate students.

Originally named the Hayden Gallery, MIT established this center for the visual arts in 1950 to provide a dedicated structure upon which to build the Institute's existing relationship to the arts. It was renamed the List Visual Arts Center in 1985 in recognition of a gift from Vera and Albert List, and relocated to its current expanded location in the Wiesner Building on the campus of MIT, which was designed by MIT alumnus I.M. Pei (B.S. Architecture 1940) and Partners Architects.

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