



Hope Ginsburg Maximilian Goldfarb Marisa Jahn Jae Rhim Lee Oliver Lutz Ben Wood

6

six artists from the MIT Visual Arts Program curated by Khadija Z Carroll

Frank Knox Fellow, History of Art & Architecture at Harvard University

May 19 - May 26, 2006

Opening Reception:
Friday May 19, 6-9 pm

Artist's Talk:
Sun May 21, 4 pm

location: Space Other
63 Wareham St
Boston, MA 02118
617.451.3500
gallery hours:
May 19-26, 11-6 pm

MIT **Visual** Arts Program
Department of Architecture

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6 is an exhibition showcasing the work of artists at MIT's Visual Arts Program, a Master's in Science degree emphasizing critical and experimental methods in contemporary art production. MIT artists share a valorization of process and performance that translates internal experience into public invention. The six artists featured in the exhibition employ highly interdisciplinary methods resulting in work that often eludes categorization: archaeologico institutional critique, bio-dietary-non-art, epistolary social sculpture, athletico symbolic trickery, transmissionary soundventions, and immersive story-telling.

Within these hybrid practices each artist, in different mediums, interrogates the limits of language by subjecting it to their own systems. Captology, a field involving technology and persuasion, surfaces as a new rhetoric within Oliver Lutz's framework of ideologies, mysticism, and fantasies of power, control and collapse in painting, video and installation. Writing letters that script the receiver into a complicit enactment of their own fetishes, Marisa Jahn's piece brings the letter in line with the haptic. Jae Rhim Lee explores how pain resists verbal language and through product design her articulate rigor for self-improvement reinvents a discourse. As part of his 'public works' projects, Maximilian Goldfarb transmits many authors in conflicting radio frequencies, the feedback noise of which elucidates content within moments of layered communication space. Hope Ginsburg's work always tells a story; she is interested in direct dialog with viewers and in creating conversation. Enfolded in time and its events, Ben Wood's projections throw the delicate but piercing light of historicism on the official stories and façades of the institutions that display our history. Whether embedding space in sound or in self-sufficient green architecture the 6 artists will push the viewers' imaginary of how the body can be manipulated in public space.

Bill Arning, curator of the LIST Visual Arts Center reputed for its challenging and intellectually inquisitive contemporary art exhibitions comments, "The MIT VAP artists seem to me unique in comparison to MFA candidates, and I see many different crops as a frequent visitor to all the area schools in that they emerge from the program ready to engage the culture beyond the parochial focus of the art market. Their practices are diverse and might have germinated from within many other parts of advanced cultural practice, such as anthropology, urban studies, archeology, botany and comparative literature-yet they do not slight the need for poetry, wit and beauty in engaging the general public in what might be considered obscure topics. They have clearly taken advantage of the diversity of MIT's brain power and programs. Their focus and discipline is crucial, as is their worldliness and knowledge of international art practice and history. It will be interesting to see where their future impact will happen, but it is sure to be substantial."



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