

MIT List Visual Arts Center

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

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Thea Djordjadze

October 10, 2014–January 4, 2015

Opening Reception: Thursday, October 9, 5–8PM

September, 2014 (Cambridge, MA)—Thea Djordjadze creates installations of sculptural objects that join traditional mediums such as plaster, clay, and wood with everyday materials like steel, foam, and linoleum. Rectilinear steel and wood constructions drawing on modernist interior architecture and design are sited together with handmade clay and plaster shapes. Djordjadze's work often gestures towards the furniture of museum display—such as pedestals and vitrines—while resisting the categorical separation of artwork from its means of presentation. She also resists the systematization to which display supports are put, such as when a foam slab approximating the dimensions of a mattress is displayed on its side caught in a thin steel structure. Her use of linoleum—an inexpensive floor covering widely used for kitchen floors in the early 20th century—further brings a sense of domesticity to the museum. Djordjadze arranges her work on the floor, leaning against walls, with larger works enclosing smaller ones, such that the work and the space in which it is installed are mutually informed.

In 2007, Djordjadze began using modernist furniture, particularly that of Le Corbusier, as molds to cast wooden frames. These frames were initially meant to operate as scaffolds or “invisible plinths” on which clay or plaster (materials which in turn are widely used for molds and casts) sculptures could be exhibited. Over time, Djordjadze has shifted the material for these frames from wood to steel, and what were display constructions have become sculptures themselves. For the List's Hayden Gallery, the artist is creating five structures composed of wood and steel, their medium and form such that they are neither solely supports for other works nor sculptures in themselves but rather essential parts of the works they enclose. The scale and shape of these structures relate to the gallery's large window, much as the window frames visitors' views of the adjacent *Lower Courtyard* by Richard Fleischner and passersby's views of her work in the gallery's interior. The window becomes part of the space, and the space part of the work.

About the Artist

Thea Djordjadze (born 1971, Tbilisi, Georgia) studied under Rosemarie Trockel at the Kunstakademie Düsseldorf and currently lives and works in Berlin. Her recent exhibitions include the Georgian Pavilion at the 2013 Venice Biennale; Kölnischer Kunstverein, Germany;



Malmö Konsthall, Sweden; Kunstverein Lingen Kunsthalle, Germany; Kunstverein Nürnberg, Germany; Kunsthalle Basel, Switzerland; The Common Guild, Glasgow; and a major solo installation at Documenta 13 in Kassel, Germany. Selected group exhibitions include the 2003 Venice Biennale; 2008 Lyon Biennale; and the 5th Berlin Biennial for Contemporary Art in 2008; as well as exhibitions at Centre Georges Pompidou, Paris; Hayward Gallery, London; Contemporary Art Museum, St. Louis, MO; Sculpture Centre, New York; and ACCA, Melbourne.

Thea Djordjadze is curated by MIT List Visual Arts Center director Paul C. Ha and assistant curator Alise Uptis.

Support

Support for this exhibition has been generously provided by Julian and Barbara Cherubini, Embassy of Georgia to the U.S., the Council for the Arts at MIT, the Office of the Associate Provost at MIT, the Massachusetts Cultural Council, 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 6-9 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.

This year the The MIT List Visual Arts Center was chosen by the U.S. Department of State's Bureau of Educational and Cultural Affairs to present [Joan Jonas](#) as the representative for the United States at La Biennale di Venezia 56th International Art Exhibition, on view May 9-November 22, 2015. Jonas, a pioneering figure in performance art and video, will create a new multimedia installation that will transform the entirety of the pavilion's five galleries into a dynamically immersive environment. Joan Jonas' exhibition at the U.S. Pavilion in 2015 will be



the third Venice Biennale project the MIT List Visual Arts Center has presented, preceded by *Fred Wilson: Speak of Me as I Am* (2003) (commissioner Kathleen Goncharov) and *Ann Hamilton: Myein* (1999) (commissioners Katy Kline and Helaine Posner).

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 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.

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

