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MIT List Visual Arts Center presents

*Tavares Strachan*  
*Orthostatic Tolerance:*  
*It Might Not Be Such a Bad Idea if I Never Went Home*

May 7-July 11, 2010  
Hayden, Reference, Bakalar Galleries

Opening Reception: Thursday, May 6, 6-8PM

Reception preceded by a conversation with the artist and MIT  
residency partners moderated by LVAC director Jane Farver  
5:30PM, Bartos Theatre

**Cambridge, MA-April 2010.** The MIT List Visual Arts Center presents *Orthostatic Tolerance: It Might Not Be Such a Bad Idea if I Never Went Home*. This exhibition is part of an ongoing project by Bahamian-born, New York-based artist Tavares Strachan, who has been exploring space and deep-sea training in this multiphase body of work since 2006. "Orthostatic" means to stand upright, and "tolerance" refers to the ability to withstand pressure. *The Orthostatic Tolerance* comes after two years of intensive research and hands-on training that has taken the artist to the Yuri Gagarin Russian State Science Research Cosmonaut Training Center in Star City, Russia as well as the Massachusetts Institute of Technology in Cambridge, Massachusetts. The solo exhibition will feature drawings, photographs, video works, sculpture, and installations as well as new works that were developed during Strachan's recent residency at MIT. Also included are a number of works that he produced at Grand Arts in Kansas City, Missouri, where a previous iteration of the project, *Orthostatic Tolerance: Launching into an Infinite Distance*, was recently on view. The MIT exhibition will be accompanied by a 72-page catalog publication with essays by Maxwell Heller and Franklin Sirmans.

Beyond the reward of exploration for its own sake, one of Strachan's goals in undertaking deep-sea diving and astronaut training is the eventual establishment of the Bahamas Aerospace and Sea Exploration Center (BASEC) in his native Bahamas. However, even in his most expansive ambitions concerning outer space as a place from which he may never wish to return, the artist always seems to keep one eye on the tiny Caribbean country where he was born, as evidenced in a new work that he created in collaboration with MIT's 3D Optical Systems Group for this exhibition. *My Mother's House from the Moon* is a microscopic three-dimensional landscape that features the pink of his mother's Bahamian home and the green of its surrounding vegetation.

Strachan gained international recognition for his earlier work, *The Distance between What We Have and What We Want* (2004-06), a solar-cooled 4.5-ton block of ice that he excavated in the Arctic and exhibited as an educational tool for students at his former grade school, the Albury Sayle Primary School in Nassau. Strachan also has made a number of works in the Bahamas, such as the sugarcane-fueled glass rockets that he presented at the ICA in Philadelphia in 2009.

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The List Visual Art Center's residency program is designed to introduce members of the MIT community to some of the best contemporary artists working today. It also aims to provide artists with access to MIT's richest asset: it's students, faculty, and staff. Resident artists generally are encouraged to focus more on exploring and learning than making new work, but Strachan has chosen to use his residency to do both. In addition to the 3D Optical Systems Group, Strachan worked with MIT's Manned Vehicle Laboratory in the Department of Aeronautics and Astronautics and the MIT Sea Grant College Program's Autonomous Underwater Vehicle Lab. The List Center is deeply grateful to all who have welcomed Strachan into their labs and who have collaborated with him to explore areas of mutual interest.

### **About the Artist**

Born in 1979 in Nassau, Bahamas, Tavares Strachan is based in New York, NY. Strachan holds a BFA from the Rhode Island School of Design and an MFA from Yale University. He has had solo exhibitions at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, and the Mattress Factory, Pittsburg (2009); the Daniel Weinberg Gallery in Los Angeles, CA (2008); and The Luggage Store in San Francisco, CA, Ronald Feldman Fine Arts in New York, NY and Pierogi 2000 in Leipzig, Germany (2006). Strachan's work has also been included in the 2008 and 2010 Armory Shows in New York, NY, and at group exhibitions at the Queens Museum of Art in Queens, NY, Pierogi in Brooklyn, NY, and the Jack Tilton Gallery in New York, NY, as well as the Art Dealers Association of America 2008 Art Show in New York, NY. Strachan's work has been written about in *The Brooklyn Rail*, *New York Magazine*, *The New York Times*, *Artforum*, *Art Papers*, *Flash Art*, and *Art in America*.

Support for *Orthostatic Tolerance: It Might Not Be Such a Bad Idea If I Never Went Home Again* has been generously provided by the National Endowment for the Arts, a Federal agency; The Nimoy Foundation; Grand Arts, Kansas City, MO; the Council for the Arts at MIT, the Massachusetts Cultural Council; and the Phoenix Media/Communications Group of Boston.



**Directions:** The MIT List Visual Arts Center is located in the Wiesner Building, 20 Ames St., 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 St. west to Ames St., turn left, and walk one block to the cross walk. 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) during business hours and on campus after business hours and on weekends.

**Gallery Hours:** Tuesday-Wednesday: 12-6PM; Friday-Sunday: 12-6PM; Thursday: 12-8PM; Closed Mondays and Major Holidays. 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.