

MIT List Visual Arts Center
20 Ames Street, Building E15
Cambridge MA 02139

listart.mit.edu

PUBLIC PROGRAMS

Public Reception

Tuesday, July 28, 5–7 PM

Upper Atrium and Bakalar Gallery

Film Screening

Saturday, August 22, 2 PM

Bartos Theatre, E15 Lower Level

Director Michael Haneke's debut feature film, *The Seventh Continent* (1989) chronicles the last years of a middle-class Austrian family who suddenly choose to end their own lives.

Curator's Tour

Saturday, September 26, 2 PM

Bakalar Gallery

Piano Performance

Friday, October 16, 6 PM

Lower Atrium

Lina Viste Grønli and Peter Child, Professor, Music and Theater Arts, MIT, will perform an original work using a ninety-seven key Bösendorfer grand piano.

FRONT *Janus Ear*, 2013, wood, oil, and marble, 8 × 8 × 8 in.
Courtesy the artist and Christian Andersen, Copenhagen
Photo: Malle Madsen

INSIDE Lina Viste Grønli, *Coca Cola in Chinese Cup On the Genealogy of Morality*, 2015.
Coca Cola, cup, book, 3" × 6" × 9". Courtesy the artist, Gaudel de Stampa, and Christian Andersen.

[LIST PROJECTS]

Lina Viste Grønli

July 28 – October 25, 2015



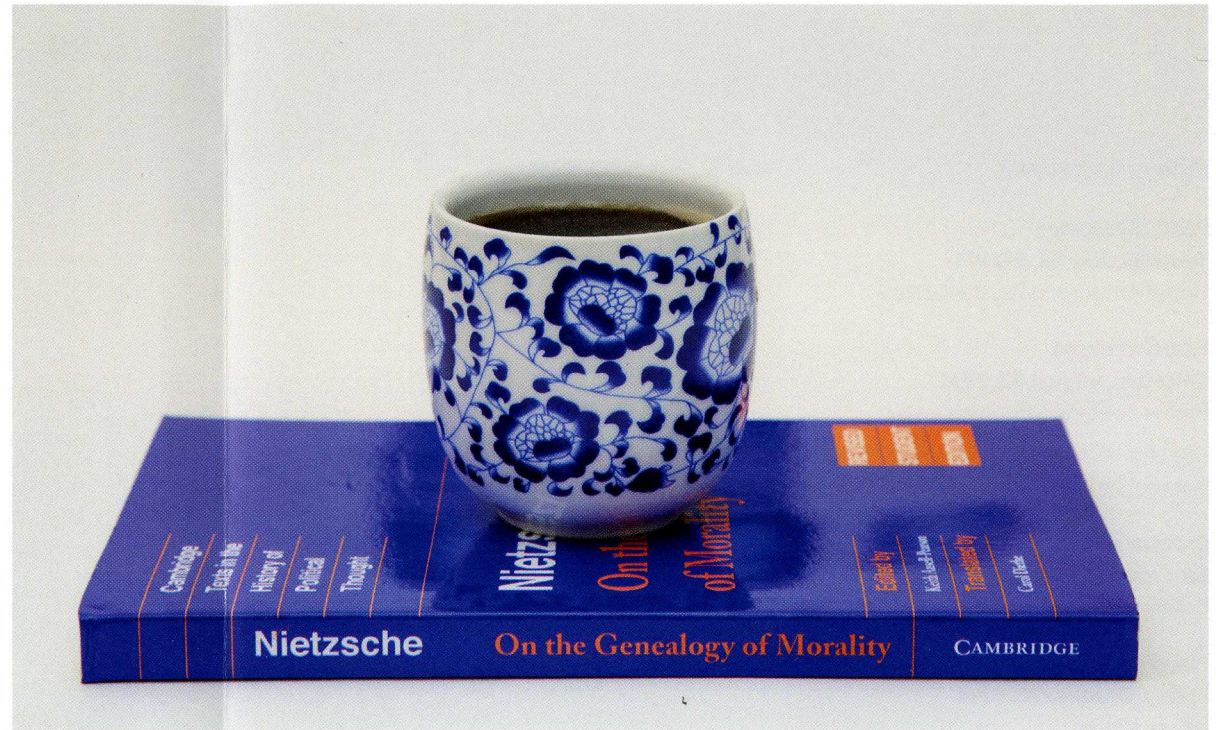
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Linguist Roman Jakobson—who was a professor at MIT from 1957 until 1970 when he became emeritus—worked extensively in phonology, the study of the most basic sounds in speech that can distinguish between the meanings of words. Using one of his examples, these sounds, or phonemes, in English, include *p* and *b* in *pill* and *bill*. He asserted that phonemes are what allow us to differentiate between senses or meanings of words, but that phonemes are unique in language in that they themselves are senseless. That is, linguistic meaning is made possible by the only linguistic entity that lacks meaning.

Through mediums that include sculpture, photography, collage, and writing, the work of Lina Viste Grønli engages with oppositional categories, particularly those prevalent in linguistics and philosophy, including sense and senselessness (Jakobson's binary), words and things, and the systematic and the arbitrary. With considerable humor, and using everyday objects and materials, her work exposes the paradoxes, remainders, and excesses these binary structures cannot account for or contain. In particular, Viste Grønli's exhibition for the List Center approaches such binaries by playing on the relationship between a corporate and an academic aesthetic.

Some of the works in Viste Grønli's exhibition could almost function like ordinary pieces of office furniture: a table, a bookshelf, a corkboard. There is also a photograph of a woman standing in an office, arms crossed, next to a water cooler, printer, and corkboard. However, the artist has created the furniture-like objects in the form of the capital letter E. The woman in the photograph is in fact performing the sound-shape of E using Eurythmy, a movement art developed by Rudolf Steiner in the 1930s, which looks nothing like the written letter E; its wood frame is carved according to the tenets of Steiner's philosophy of anthroposophy, which postulates an objective spiritual reality that is accessible to direct experience. The titles of these works that physicalize the letter E also use words that begin with that letter, such as *Entropy*, *Eurythmy*, *Eggplant*, *Effrontery*, and *English*, which together form something of an "E-Poem."

However, the artist interrupts her system of Es with assemblies of everyday objects that bear no evident connection to the letter, and an artist's book, entitled *Library*, which reproduces elements of Jakobson's copy of Jeremy Bentham's *Theory of Fictions*. Yet, both the E-works and others in the exhibition play with the systematic and the arbitrary. She made her small sculptures through a method she calls "thinging," borrowing a neologism philosopher Martin Heidegger used to inflect the noun "thing" into an action. Objects including mussel shells, kitchen utensils, and an apple are adhered to or rest upon philosophical tracts, such as Immanuel Kant's *Groundwork of the Metaphysics of Morals*, in a way that these sculptures manifest the material and linguistic acts that allow them to exist.



ABOUT THE ARTIST

Lina Viste Grønli (b. 1976, Bergen, Norway) lives and works in Cambridge, MA.

List Projects: Lina Viste Grønli is curated by Alise Uptis, Assistant Curator, MIT List Visual Arts Center.

SUPPORT

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