[**LIST PROJECTS**]

Mary Helena Clark

January 8 – February 10, 2019
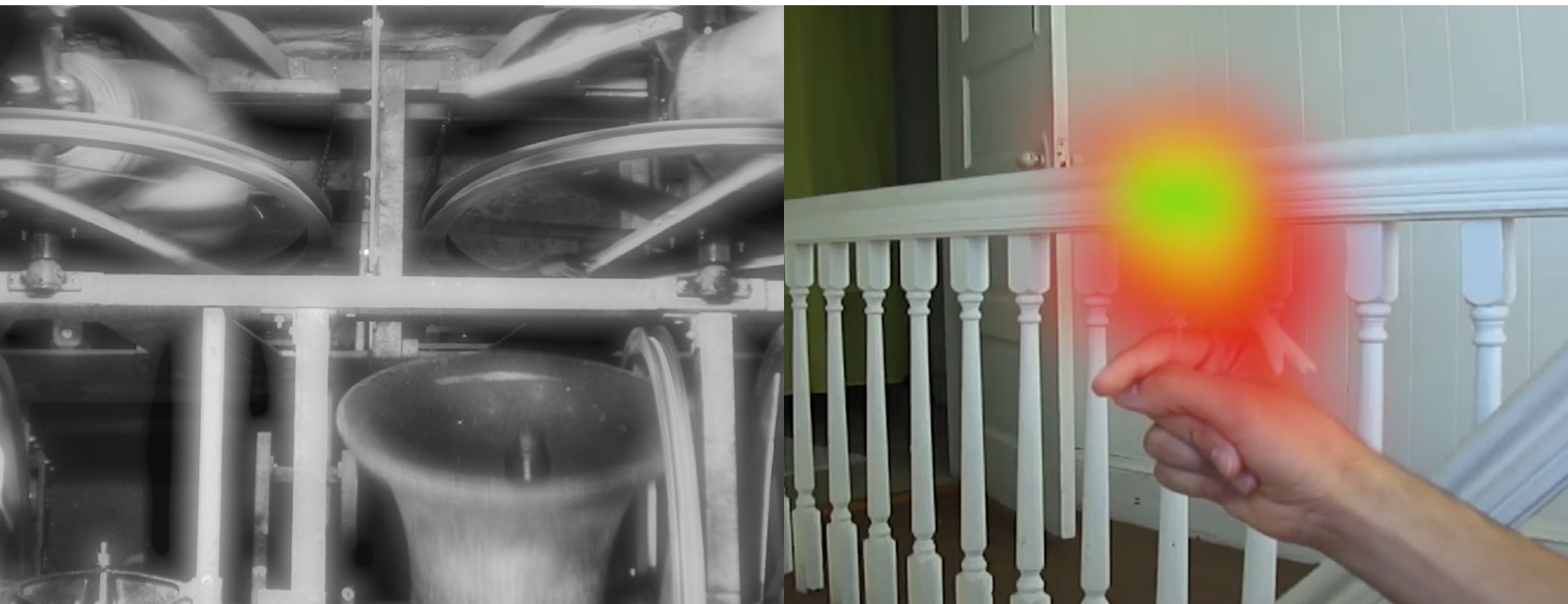
BOTH IMAGES *A Green Shade* (still), 2018
Courtesy the artist

MIT List Visual Arts Center

A motion-triggered hunting camera shows us what we can't otherwise see, animals in the night. Bodies moving in darkness, their eyes illuminated, not knowing they're being watched. The night vision gives access to a particular space at a particular moment, though a certain amount of chance is inherent in whether the video starts recording at all. The filmmaker relinquishes control over the moment of capture.

Inside a bell tower, as close as possible to the source of sound without any record of noise. The visual reminds us of the bodily vibration felt in such a deafeningly close proximity. The bells' movement is fluid, an apparatus operating smoothly. Motion is detached from its assumed consequence.

Sliding along the underside of porcelain figurines, a mechanistic close-up of the only part of the object unfinished and unseen. Printed text notes the manufacturer and year of production next to a hole reminding us these objects are hollow. The textured edges of the figurine, the only part of the object unglazed, reminds us of the raw materiality of the mass-produced, glossy trinkets.

A familiar domestic interior with an arm holding a heat-mapped orb, underneath which a bird perches on a finger. Our vision is mapped, our eyes drawn to light. Technology and a mechanized eye facilitate, supplement, and filter the space between the viewer and the subject. Vision tracking software operates as a mediator, we gravitate towards the warmth animals emanate—blood pumps, muscles flex, ligaments stretch—even in the compact frame of a parakeet.

Transducer amplifiers vibrate against the walls, creating layers of ambient noise with a physical resonance. Invisible waves of sound bounce between floor, ceiling, and walls. Digital field recordings bring the outside in, pressed against the constraints of the room. The whistle of wind blowing in the distance carries through the architecture, filling the cavity that is the gallery space.

Mary Helena Clark collages moving images, sound, and objects in space. Juxtaposing format and tone, Clark works in semblances that prioritize sensation over figuration. *A Green Shade*, her first institutional solo exhibition, is an installation comprising four channels of video and an accompanying sound work.

ABOUT THE ARTIST

Mary Helena Clark (b. 1983, Santee, South Carolina) lives and works in New York.

List Projects: Mary Helena Clark is organized by Yuri Stone, Assistant Curator, MIT List Visual Arts Center.

PUBLIC PROGRAMS

Gallery Discussion
Friday, February 1, 12:30 PM

Jeremy Rossen, Independent Curator and Archivist

All programs are free and open to the general public. RSVPs are required.

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