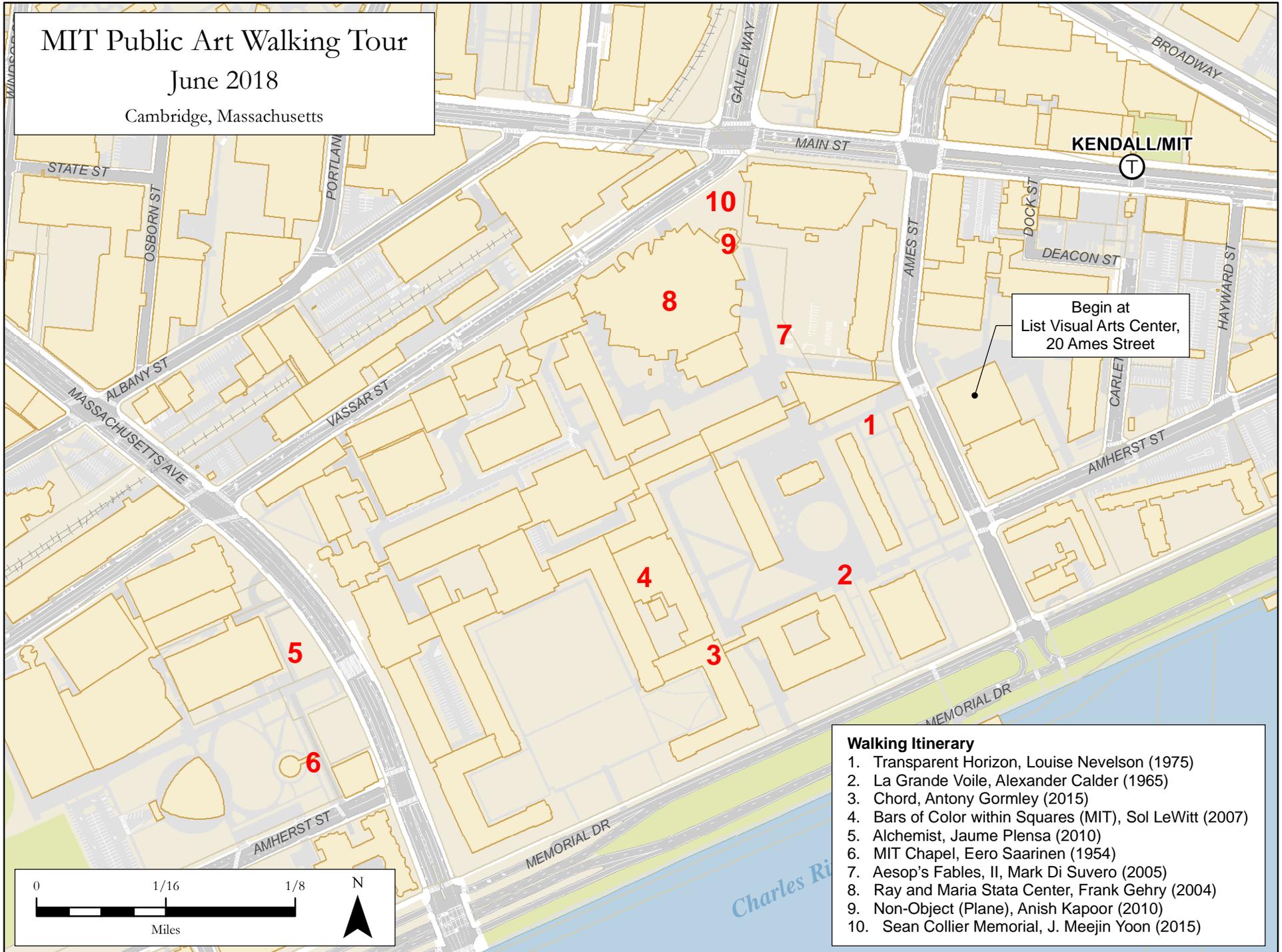


MIT Public Art Walking Tour

June 2018

Cambridge, Massachusetts



Begin at
List Visual Arts Center,
20 Ames Street

Walking Itinerary

1. Transparent Horizon, Louise Nevelson (1975)
2. La Grande Voile, Alexander Calder (1965)
3. Chord, Antony Gormley (2015)
4. Bars of Color within Squares (MIT), Sol LeWitt (2007)
5. Alchemist, Jaume Plensa (2010)
6. MIT Chapel, Eero Saarinen (1954)
7. Aesop's Fables, II, Mark Di Suvero (2005)
8. Ray and Maria Stata Center, Frank Gehry (2004)
9. Non-Object (Plane), Anish Kapoor (2010)
10. Sean Collier Memorial, J. Meejin Yoon (2015)

1. Louise Nevelson's "Transparent Horizon" (1975)

In 1971, Nevelson was inspired to combine found elements with deliberately fabricated pieces in freestanding constructed sculptures. Transparent Horizon is a part of this phase of Nevelson's development. As the title of the final sculpture indicates, the piece gives the impression of plant-like verticals rising from a landscape while simultaneously suggesting elements of a gate or passage.

2. Alexander Calder's "La Grande Voile" (1965)

Calder is best known for his development of sculptures in motion, known as "mobiles." A second major mode in his work was the "stabile," a stable sculpture that rests on the ground, such as MIT's La Grande Voile (The Big Sail). Such stables as La Grande Voile suggest primeval beings, giant insects or birds raised up on their legs and spreading their wings in an impressive array of spars, blades, bolts, and rivets.

3. Antony Gormley's "Chord" (2015)

In 2008, Gormley began creating what he refers to as "cellular polyhedral sculptures," works that reside within the tension between the organic and inorganic. Polyhedrons are abstract and geometric forms that occur in nature—manifesting, for example, as the segments of a turtle shell, or the hexagonal honeycombs of beehives. Chord, with its interplay of light and shadow, celebrates the crystalline and organic cellular structures that comprise the geometry of life.

4. Sol LeWitt's "Bars of Color within Squares (MIT)" (2007)

Sol LeWitt often extended his vision into public spaces, making "drawings" in many materials on floors, ceilings, patios, walls, and sidewalks. Bars of Color within Squares (MIT) covers the atrium floor of Building 6C with fifteen 18-foot squares of brightly colored geometric patterns, which shift ambiguously between flatness and the illusion of depth.

5. Jaume Plensa's "Alchemist" (2010)

Alchemist is related to Plensa's other works, Nomade (2010) and El Alma Del Ebro (2010), which are made of randomly arranged stainless steel letters of the alphabet. However, in the place of letters of the alphabet, Plensa's work for MIT is created from numeric symbols, as an "homage to all the researchers and scientists" that have contributed to scientific and mathematical knowledge.

6. Eero Saarinen's "MIT Chapel" (1954)

The Chapel's unique and graceful design was intended to meet the needs of all faiths and continues to serve as a place for worship for a diverse MIT community. The building's unique appearance was new to a campus that had previously employed a more classical architecture style. Saarinen explained that the chapel's windowless cylinder "implied the self-contained, inward-feeling which was desirable" for a place of worship.

7. Mark di Suvero's "Aesop's Fables, II" (2005)

Like Aesop's fables, di Suvero's sculptures are famously accessible—their abstract compositions appear straightforward; they are constructed of familiar machine-age materials and techniques, and even his most soaring shapes and structures tend to beckon and encompass, rather than overwhelm or awe. Aesop's Fables, II is one of a long line of di Suvero works embedded with a seminal childhood memory of space, scale, and structure.

8. Frank Gehry's "Ray and Maria Stata Center" (2004)

The Stata Center for Computer, Information and Intelligence Sciences is built on the site of MIT's legendary Building 20, a "temporary" timber-framed building constructed during World War II that served as a breeding ground for many of the great ideas born at MIT. The Stata Center is meant to carry on Building 20's innovative and serendipitous spirit, and to foster interaction and collaboration across many disciplines.

9. Anish Kapoor's "Non-Object (Plane)" (2010)

Visitors encountering the Non-Object (Plane) can engage directly with the work's playful reflections of themselves and the surrounding space, animated by light from the overhead skylight and clerestory windows. This piece is an example of Kapoor's interest in voids, perceptual ambiguities, and continuities between form and space.

10. J. Meejin Yoon's "Sean Collier Memorial" (2015)

Situated on MIT's campus in honor of Officer Sean Collier, who was shot and killed on April 18th 2013, the Collier Memorial marks the site of tragedy with a timeless structure—translating the phrase "Collier Strong" into a space of remembrance through a form that embodies the concept of strength through unity. The Memorial evokes a star shape as well as an open hand, referencing MIT's motto, Mens et Manus (Mind and Hand).

The Cambridge Pedestrian
Committee Presents:

A Public Art Tour of MIT

*The fifth edition of the annual
summer walk series*

Led by Yuri Stone
*Assistant Curator
MIT List Visual Arts Center*

10:30 AM Start
Saturday, June 16, 2018
MIT List Visual Arts Center
20 Ames Street, Cambridge



MIT List Visual Arts Center

*For more information on this and other
Pedestrian Committee walks, visit
bit.ly/CambridgeWalkingTours*

*For more information about the List Center
and MIT's Art Program, visit
<https://listart.mit.edu>*