

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

listart.mit.edu

[LIST PROJECTS]

Ethan Hayes-Chute

July 19 – October 16, 2016



COVER Epson HX-20 Portable Computer, 1982, Epson Corp., Japan, 1¼ x 14¾ x 8½ in.

ABOVE Epson HX-20 printouts, test prints and sketches, dimensions variable

INSIDE Bottles and jars from *Contemporary Spice Rack*, 2012.

jars, bottles, various containers, mixed contents, Epson HX-20 printouts, dimensions variable

All images courtesy the artist



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Bakalar Gallery July 19 – October 16, 2016

In his sculptures, drawings, text pieces, and performative workshops, Ethan Hayes-Chute explores ideas of self-sufficiency and self-preservation, making reference to outsider architecture, alternative modes of living, ecology and waste. For his 2008 exhibition *went to get wood* at the non-profit PROGRAM in Berlin, he built a small, near-functional cabin—his first in a series of similar structures—inside the pristine white space. Constructed entirely from salvaged materials and outfitted with minute attention to detail, the tiny house included an open notebook and the remainders of a meal left on a dining table illuminated by an electric lamp, thus conveying the impression that visitors had wandered into someone's temporarily deserted, private living space.

Hayes-Chute's recent works take a similar DIY, vernacular approach to architecture as well as technology, and investigate processes of labor, production, and redistribution. For the List Center exhibition, he created a new architectural installation that includes the display of a number of repurposed Epson HX-20 computers. Hayes-Chute reprograms the near-obsolete machines—considered to be the first laptop computers and becoming widely available in the United States in the early 1980s—and uses them for a range of practical applications. They function as interactive data collectors in his exhibitions, and are also used as a labeling device for his absurdist home-made salves, ointments, tinctures, and custom spice blends, which are arranged into various shelf and table assemblages as part of the List installation. The typographical and format restrictions imposed by the rudimentary word processor have become a signature graphic element throughout Hayes-Chute's work, turning the HX-20 into, as he states, "a sort of retro-futuristic concrete poetry device."

Earlier this year, Hayes-Chute and a group of artists based in Berlin founded the collaborative project CONGLOMERATE.TV, a television network streaming exuberantly varied segments ranging from a telenovela and telethon to infomercials. *The New Domestic Woodshop* (2016), presented at the List on a television monitor as part of a sculptural installation, is Hayes-Chute's contribution to the channel. Billed as bringing "domestic fantasies to life," the series riffs both on television shows such as *This Old House*, which the artist watched on PBS as a child, as well as the more recent proliferation of amateur tutorials posted on YouTube. As he demonstrates how to construct a functioning pizza oven from two hot plates, for example, Hayes-Chute also presents a deadpan reflection on his approach to materials and his working process in the studio. He has stated that much of his work revolves around solving practical problems, real or invented, which is incidentally also an apt metaphor for art-making as such.

ABOUT THE ARTIST

Ethan Hayes-Chute (b. 1982, Freeport, ME) lives and works in Berlin.

List Projects: Ethan Hayes-Chute is curated by Henriette Huldish, Curator, MIT List Visual Arts Center.



PUBLIC PROGRAM

Artist Workshop

Tuesday, September 27

Sponsored by HUBWeek. For details, visit: listart.mit.edu

SPONSORS

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SUPPORT

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