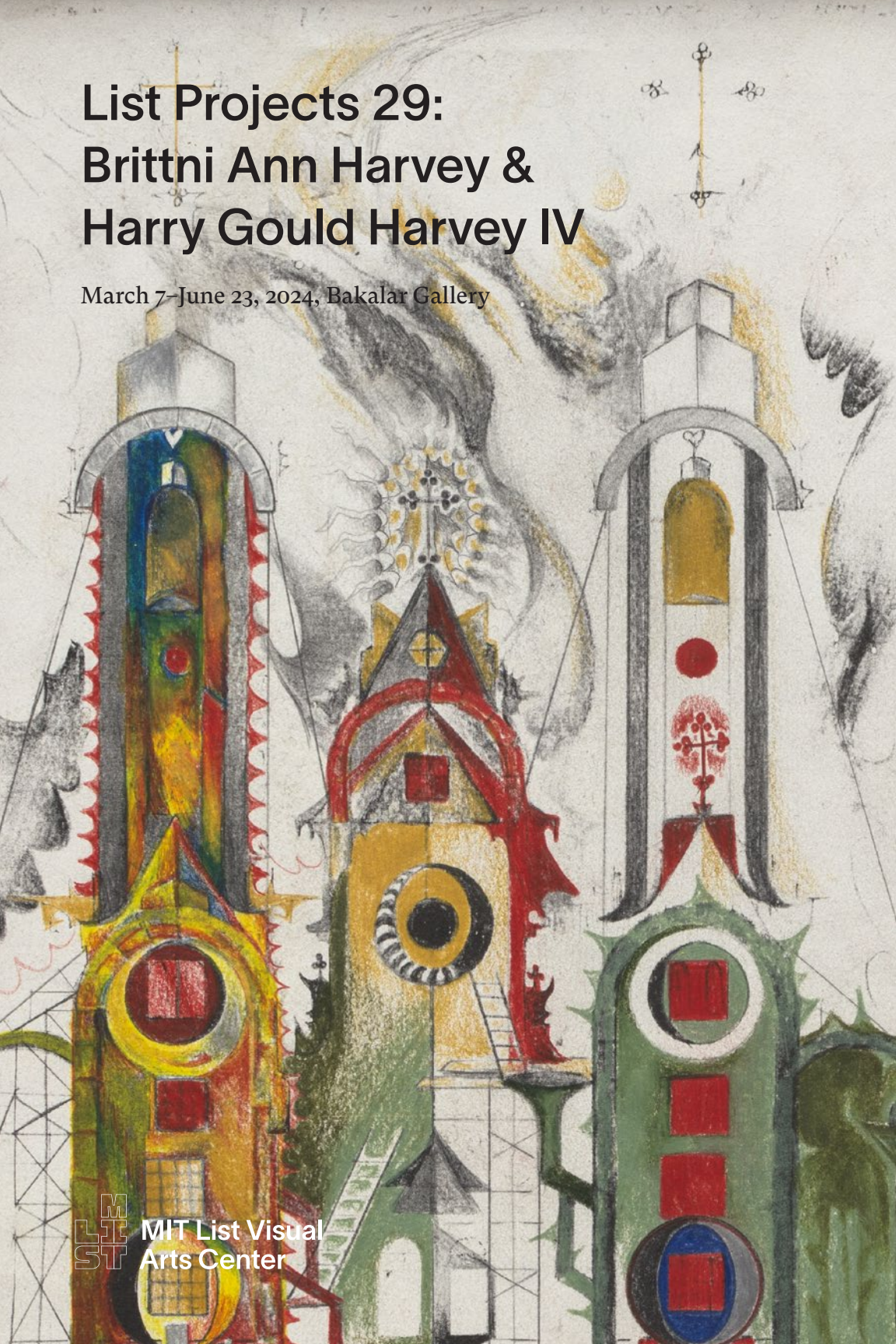


List Projects 29: Brittni Ann Harvey & Harry Gould Harvey IV

March 7–June 23, 2024, Bakalar Gallery



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Brittni Ann Harvey, preparatory image for *There was Silence in Heaven about the Space of Half an Hour & I Couldn't Help but Hear the Humming of Machines*, 2024. Image courtesy the artist

Front cover:
Harry Gould Harvey IV, *Presupposition of Saint Anne*, 2023 (detail). Colored pencil, charcoal, xerox, white oak from Prudence Island, 19½ × 16 × 2¼ in. (49.5 × 40.6 × 5.7 cm). Courtesy the artist, KADIST Collection

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The final exhibition of the List Projects series highlighting artistic collaborations features Fall River, Massachusetts–based Brittni Ann Harvey and Harry Gould Harvey IV.

Over the past four years, the two artists have tended to an ongoing collaboration as cofounders of the Fall River Museum of Contemporary Art (FR MoCA). This contemporary art space and cultural center sustains a dialogue with the town's material culture, historical and present, as well as its industrial past. The duo conceived FR MoCA as a shared social practice with an educational mission, and its program seeks to "illuminate the shadows of past industries" in the Massachusetts South Coast region and contribute to the well-being of what they call Fall River's "social ecology."¹

Just as the artists prioritize a relationship to place in FR MoCA, so, too, do they in their respective artistic practices. Bringing this critical aspect of their work into focus, the exhibition features a newly commissioned sculpture that marks a new mode of collaboration for the two. Framing the large, collaboratively authored assemblage, recent and new works by each artist engage, in various ways, the socioeconomic histories and the visual and linguistic culture of the region.

In Brittni Ann Harvey's *Robot Dog* series (2021–ongoing), for example, creaturely forms rendered in sinewy bronze and upholstered trefoils connect Fall River's once-thriving textile mills to the robotics and tech companies now flourishing in Massachusetts. While her fluency in techniques ranging from the traditional (wax casting) to the computerized (machine embroidery) yields objects that appear uncannily out of time, the machined textiles throughout her work reference Fall River's history with that industry. Further, the artist's frequent manual interventions to increasingly advanced mechanized production underscore long and complicated relationships between human labor and new technologies that have threatened to devalue it. Woven through a digitalized jacquard process, a new tapestry featuring cybernetic, devotional, and mythic imagery (*There was Silence in Heaven about the Space of Half an Hour & I Couldn't Help but Hear the Humming of Machines* [2024]) continues the artist's formal, conceptual, and personal reflections on links between weaving, computation, automation, and artificial intelligence.



Exhibition view: *Harry Gould Harvey IV: The Confusion of Tongues!*, Bureau, New York, 2021. Photo: Dario Lasagni

Harry Gould Harvey IV's works also consider the region's economic, labor, and class dynamics. Across his prolific drawing practice, he often blends religious and esoteric imagery with references to Fall River's significant architectural landmarks (*Presupposition of Saint Anne* [2023]) and tongue-in-cheek critiques of recent green development strategies (*United States Department of Forestry Removal* [2021]). For a series of recent sculptures, the artist reclaimed—and charred—segments of carved wooden interior ornamentation from Belcourt Castle, a Gilded Age mansion in Newport, Rhode Island. To these portal-like relief sculptures, the artist adds particle board salvaged from window coverings on the abandoned Bradford Durfee Textile School and his own cast bronze detailing—

allusions to postindustrial economic decline as well as to the fact that much of the detail on the Newport mansions was the handcraft of laborers from Fall River.

As frequently as motifs, materials, and techniques relating to the visual culture of the South Coast region appear in both artists' works, so, too, does devotional iconography. Their shared interest in the esoteric and transcendental lends a spiritual dimension to their respective reflections on the area's social and economic conditions. The optimism and capacity for healing in mystical and visionary art also offer a hopeful framing for their collective contributions to the stewardship of Fall River's past and present cultural life.

1 "About," FR MoCA website, <https://www.frmoqa.org/about>.

Brittni Ann Harvey, *Weeping Willow Angel (Robot Dog on Hind Legs)*, 2021. Polyester on jacquard-woven fabric, plywood, polyfill, bronze, 19 × 30 × 18 in. (48.3 × 76.2 × 45.7 cm). Courtesy the artist and Someday Gallery, New York

ABOUT THE SEASON

This special series of experimental List Projects programming commemorates the tenth anniversary of the series and comprises three exhibitions in the Bakalar Gallery. Each presentation pairs two artists who share a history of conversation and fosters their continued collaboration through a joint commission.

WORKS IN THE EXHIBITION

Brittini Ann Harvey

Lamb of God (Bowling Robot Dog), 2021
Embroidered polyester, plywood, polyfill, bronze
19¾ × 41⅞ × 23⅞ in. (50 × 105 × 60 cm)
Courtesy the artist and Someday Gallery, New York

Brittini Ann Harvey

Weeping Willow Angel (Robot Dog on Hind Legs), 2021
Polyester on jacquard-woven fabric, plywood, polyfill, bronze
19 × 30 × 18 in. (48 × 76 × 45.7 cm)
Courtesy the artist and Someday Gallery, New York

Brittini Ann Harvey

There was Silence in Heaven about the Space of Half an Hour & I Couldn't Help but Hear the Humming of Machines, 2024
Jacquard-woven fabric
72 × 48 in. (183 × 122 cm) approx.
Courtesy the artist and Someday Gallery, New York

Harry Gould Harvey IV

Seraphim Blinded in A World Ablaze, 2020
Black walnut from the Newport mansions, reclaimed zebra wood, MDF, colored pencil and charcoal on paper
12 × 6½ × 2 in. (30.5 × 16.5 × 5 cm)
Courtesy the artist

Harry Gould Harvey IV

I Was Standing in a Window a Calling My Mother's Name Crying Mother Mother Save Me as I Fell Back in the Flame, 2021
Charred architectural salvage from the Newport mansions, cast white bronze, used motor oil from Sinister Motorsports on blackened bolts, OSB, beeswax
71½ × 63 × 5½ in. (181.6 × 160 × 14 cm)
Courtesy the artist

Harry Gould Harvey IV

ART SAVES <3 I, 2021
Charred black walnut from the Newport mansions, beeswax, charcoal and colored pencil on archival matboard, MDF
13¼ × 6½ × 2½ in. (33.6 × 16.5 × 5 cm)
Courtesy the artist

Harry Gould Harvey IV

Deconstruction Reconstruction, 2021
Colored pencil and charcoal on paper, carved walnut from the Newport mansions, MDF
13 × 6½ × 2 in. (33 × 16.5 × 5 cm)
Courtesy the artist

Harry Gould Harvey IV

Presupposition of Saint Anne, 2023
Colored pencil, charcoal, xerox, white oak from Prudence Island
19½ × 16 × 2¼ in. (49.5 × 40.6 × 5.7 cm)
Courtesy the artist, KADIST Collection

Harry Gould Harvey IV

@ miraculous orbifing, novel scripture -/R/e/viv/e/R-Numerolo bio survival circuit me?@ progr@mming, 2024
Colored pencil, graphite, and charcoal on paper
11 × 8½ in. (28 × 21.6 cm)
Courtesy the artist

Harry Gould Harvey IV

Lament of Resting WaveFace24' /Light/ning Rod Wave IV-IV-IV-IV, 2024
Colored pencil, graphite, and charcoal on paper
8½ × 11 in. (21.6 × 28 cm)
Courtesy the artist

Brittini Ann Harvey and Harry Gould Harvey IV

Seventh Seal Submersible Savior of Souls to Those Who Sorrow (Art Ark) ... With Their Nightcaps and the Tatters of Their Dressing Gowns They Patch Up the Gaps in the Structure of the Universe, 2024
Mixed media assemblage
70 × 73 × 76 in. (177.8 × 185 × 193 cm) approx.
Commissioned by MIT List Visual Arts Center
Courtesy the artists

ABOUT THE ARTISTS

Brittini Ann Harvey (b. 1992, Newport, RI; lives and works in Fall River, MA) has been the subject of recent solo exhibitions at NOW: Gallery, San Isidro, Peru (2022); Someday Gallery, New York (2021); and Anthony Greaney, Somerville, MA (2021). She has shown in group presentations at Nino Mier, Los Angeles (2023); Hessel Museum of Art, Annandale-on-Hudson, New York (2022); PPOW, New York (2021); and Nir Altman, Munich (2021), among others. She received her BFA in Textiles from the Rhode Island School of Design.

Harry Gould Harvey IV (b. 1991, Fall River, MA; lives and works in Fall River) has been the subject of recent solo and two-person exhibitions at PPOW, New York (2023); Hessel Museum of Art, Annandale-on-Hudson, New York (2023); David Winton Bell Gallery, Brown University, Providence (2021); Bureau, New York (2021); Alyssa Davis Gallery, New York (2018); Motel, Brooklyn (2018); and Atlanta Contemporary (2018).

List Projects 29: Brittini Ann Harvey and Harry Gould Harvey IV is organized by Selby Nimrod, Assistant Curator.

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PUBLIC PROGRAMS



Gallery Talk with the Artists

Thursday, May 2, 2024, 5:30 PM

In-person program

All List Visual Arts Center programs are free and open to the public. Registration is required. For more information about events and programs related to this exhibition, please visit: listart.mit.edu/events-programs

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