

## List Visual Arts Center

The mission of the MIT List Visual Arts Center (LVAC) is to present and support the production of the most challenging, forward-thinking, and lasting expressions of modern and contemporary art to the MIT community and general public so as to broaden the scope and depth of cultural experiences available on campus. Another part of LVAC's mission is to reflect and support the diversity of the MIT community through the presentation of diverse cultural expressions. This goal is accomplished through five avenues: temporary exhibitions in the LVAC galleries (Building E15) of contemporary art in all media by the most advanced visual artists working today; the permanent collection of art, comprising large outdoor sculptures, artworks sited in offices and departments throughout campus, and art commissioned under MIT's Percent-for-Art Program, which allocates funds from new building construction or renovation for art; the Student Loan Art Program, a collection of fine art prints, photos, and other multiples maintained for loan to MIT students during the course of the academic year; a lively artist-in-residence program that permits the MIT students and community access to an array of highly regarded international artists; and extensive interpretive programs designed to offer the MIT community and the public a variety of perspectives about LVAC's changing exhibitions and MIT's art collections.

### Current Goals

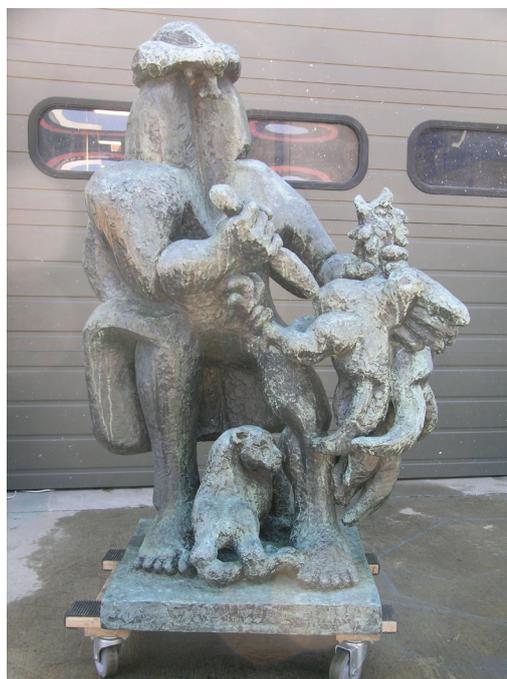
- Have the best collection of public art in any US university
- Have one the strongest exhibition and publication programs of any US university
- Develop a strategy to acquire adequate and appropriate spaces for galleries, offices, storage, and workshops, either in the Wiesner Building (E15) or in a new location
- Identify a unique area of concentration for the LVAC collections that is in keeping with MIT's history in the development of many contemporary art forms
- Establish and increase endowments for the acquisition of new works of art and establish a \$1 million endowment for conservation of the MIT collections
- Enhance the artist-in-residence program to allow students greater access to artists and the artists greater access to MIT's rich resources
- Increase service to MIT's undergraduate and graduate students and to the general public through more programs and events
- Redesign LVAC's graphic identity to create a consistent look for all printed materials and for the website
- Increase local, national, and international press coverage of LVAC's exhibitions, publications, events, and collections
- Continue to implement the guest curator program
- Preserve, conserve, and resite works from the permanent collection
- Make needed alterations to gallery spaces

- Increase audiences from both the MIT campus and the Boston area
- Increase cross-disciplinary and collaborative use of LVAC's exhibitions, programs, and facilities

## Accomplishments

- Achieved attendance of 18,976 for onsite and offsite programming.
- The new LVAC website was launched in February 2008. The highlight of the upgrade is an interactive map of the MIT campus that features MIT's public art collection and notable architectural landmarks. The map also allows visitors to locate specific artworks and buildings on campus. Drop-down menus allow visitors to pull up biographical information on artists and architects as well as descriptions and histories of sited artworks. The website also features a password-protected press page that allows members of the press to download photos and press releases related to current and upcoming exhibitions. The calendar provides easy access to information on upcoming programs. Visitors can directly sign up for LVAC emails, purchase catalogs, and donate online. The site also allows for streaming audio and video of lectures and other related educational programming. Plans are under way to make more of these materials available on the site.
- Published the following catalogues: *Sounding the Subject/Video Trajectories: Selections from the Pamela and Richard Kramlich Collection and the New Art Trust*, *David Claerbout: The Shape of Time*, and *Chantal Akerman: Moving Through Time and Space*.
- The LVAC exhibition *Sensorium: Parts I and II* received the Best Museum Exhibition award from the New England chapter of the International Art Critics Association.
- Offered 28 gallery tours led by LVAC staff members. The tours were open to MIT faculty, staff, and students as well as the general public.
- Provided tours of exhibitions and the permanent art collection on campus to 129 groups.
- Implemented a seventh year of programming for the Media Test Wall, an 8-foot-square rear-projection screen located in the hallway of Building 56 that features solo presentations and thematic compilations of videos by contemporary artists playing in a continuous loop 24 hours a day.
- Organized three exhibitions for the Dean's Gallery at the Sloan School of Management. Works framed for exhibitions at the Dean's Gallery were placed in buildings throughout MIT or made available for students to borrow through the Student Loan Art Program.
- Over the past academic year, 154 artworks were newly sited on campus; 1,067 collection objects are now sited on campus (including public sculpture and Percent-for-Art objects).

- Received more than 32 positive critical reviews of exhibitions, including reviews in the *New York Times*, *Boston Globe*, *Boston Phoenix*, *Art in America*, *Art Forum*, *BigRedandShiny.com*, *Film Quarterly*, *After Image: Journal of Media Arts and Cultural Criticism*, *Tech*, *Tech Talk*, *BerkshireFineArts.com*, *Weekly Dig*, *Harvard Crimson*, and the Museum of the Moving Image website.
- Received continuing support from the Friends of Boston Artists group, which assists in raising funds to purchase works of art by artists with Boston connections for the Student Loan Art Program. Successful events included a trip to the Storm King Art Center and Dia Beacon, a studio tour with students from MIT's Visual Arts Program, a gallery talk by Centre Pompidou's new media curator Christine Van Assche, and a tour of the campus public artworks.
- Added a total of 85 new works to the Student Loan Art Program. A majority of the purchases were exhibited in the Stratton Student Center during the academic year and will be added to the lending collection in fall 2008.
- Conducted residencies with artists David Claerbout and Chantal Akerman and planned residencies with artists Su-Mei Tse, Adel Abdessemed, and Matthew Day Jackson for the coming year.
- Completed the conservation of three Jacques Lipchitz sculptures and made needed repairs to the Bill Thompson, James Sanborn, and James Melchert works in the Koch Biology Building; carried out scheduled maintenance on Frank Stella's *Loohooloo* and Bernar Venet's *Two Indeterminate Lines*; and sought recommendations, proposals, and estimates for restoration of Kenneth Noland's *Here-There* Wiesner Building mural and for the Henry Moore sculpture in Killian Court.



*Images of Jacques Lipchitz's The Sacrifice, before and after treatment by a professional conservation team.*

- Hosted a gallery exhibition tour for MIT Council for the Arts members during their annual meeting.
- Participated in the Freshman Arts Program Orientation, the Graduate Student Poster Event, and Campus Preview Weekend, providing tours and receptions.
- Provided several programs for MIT graduate students, including a reception for the Student Loan Art Program, a gallery talk by curator Christine Van Assche, a tour of Boston art galleries, and a bike tour of the campus art collection.

## Exhibitions

### Exhibitions Presented at the List Visual Arts Center Galleries in Building E15

#### *Student Loan Art Exhibition*

September 4–16, 2007

This exhibition of works from the Student Loan Art Collection allowed MIT students to view works and then enter a free lottery to be awarded the work of their choice on loan to hang in their dormitory, apartment, or office for the academic year. The exhibition featured 399 framed prints and photographs by leading modern and contemporary artists such as Berenice Abbott, Louise Bourgeois, Nancy Spero, Jasper Johns, Roy Lichtenstein, Joan Miro, Takashi Murakami, Nam June Paik, Lorna Simpson, Cindy Sherman, and many others. It also familiarized new students with the location of LVAC.



*MIT students picking up the art they are borrowing for the year from the Student Loan Art Collection.*

#### *Sounding the Subject/Video Trajectories: Selections from the Pamela and Richard Kramlich Collection and the New Art Trust*

October 12–December 30, 2007  
*Sounding the Subject* presented a selection of works by artists Eija-Liisa Ahtila, Stan Douglas, David Hammons, Nam June Paik, and Pipilotti Rist that explore subjectivity in relation to the voice, to noises, to music, or to ambient sensations. This project fulfilled a goal of the List Visual Arts Center to become more connected to the pedagogical mission of MIT. Cocurators Daniel Birnbaum (rector of the Städelschule Art Academy and director of the Portikus Gallery, Frankfurt am Main, Germany) and Mechtild Widrich



*An installation photograph of Eija-Liisa Ahtila's three-projection video work in Sounding the Subject.*

(a PhD candidate in the History, Theory, and Criticism section of the Department of Architecture) organized the exhibition. In a mentoring relationship, Birnbaum and Widrich selected the exhibition's theme—sound in relation to video works—and the works to be included; in addition, they wrote essays for the catalogue.

Professor Caroline A. Jones from the Department of Architecture's History, Theory, and Criticism section was the curator for the *Video Trajectories* exhibition, which was organized for teaching purposes for Jones' History of Video Art class. The exhibition included works by artists Jennifer Allora and Guillermo Calzadilla, John Baldessari, Dara Birnbaum, Dan Graham, Gary Hill, Joan Jonas, Paul McCarthy and Mike Kelley, Mariko Mori, Bruce Nauman, Nam June Paik, Pipilotti Rist, Richard Serra and Carlotta Fay Schoolman, Bill Viola, and Jane and Louise Wilson. Jones also contributed an essay to the catalogue.



*Visitors to Video Trajectories experienced an overview of the history of video art.*

An 80-page, full-color catalogue accompanied the exhibitions, with introductions by Pamela and Richard Kramlich and Jane Farver; essays by Daniel Birnbaum, Mechtild Widrich, and Caroline A. Jones; statements by the artists involved in *Sounding the Subject*; biographies of artists in both exhibitions; and an exhibition checklist.

Support for these exhibitions was generously provided by Pamela and Richard Kramlich, Martin E. Zimmerman, the Council for the Arts at MIT, and the Massachusetts Cultural Council. The media sponsor was the Phoenix Media/Communications Group.



*A gallery view of the elegant installation of Belgian artist David Claerbout's digital projections presented this winter.*

#### *David Claerbout*

February 8–April 6, 2008

This was the first museum survey exhibition featuring the works of Belgian artist David Claerbout. Since 1996, Claerbout (born in 1969 in Kortrijk, Belgium) has created works that navigate between the still and the moving image and between photographic and digital techniques. He has developed a type of photography in motion—a “moving still”—into which, since 2004, he has introduced narrative elements. Filmed in architectural settings representative of modern culture and the contemporary urban context, Claerbout's works often explore the passage of time and the unfolding of space.

*David Claerbout* was designed and organized by the Centre Pompidou in Paris, France, where it was on view October 2, 2007–January 7, 2008. Christine Van Assche of the Centre Pompidou is the curator of the exhibition. The exhibition will travel to the Kunstmuseum St. Gallen in Switzerland (May–June 2008); the De Pont Foundation in Tilburg, the Netherlands; and the Metropolitan Museum of Photography in Tokyo, Japan (in 2009).

A catalogue published by JRP/Ringier in two separate editions (in French and English) accompanied the exhibition. The 170-page, illustrated publication was jointly produced by the Centre Pompidou, the List Visual Arts Center, and the De Pont Museum of Contemporary Art. The catalogue featured essays by Raymond Bellour, Françoise Parfait, Dirk Snauwaert, and Christine Van Assche.

Support for *David Claerbout* was generously provided by Art Mentor Foundation Lucerne (Switzerland); the Flemish Minister for Culture, Youth, and Sports; the Nimoy Foundation; the Council for the Arts at MIT; the Society of Friends of Belgium in America; and the Massachusetts Cultural Council. The media sponsor was the Phoenix Media/Communications Group.

*Chantal Akerman: Moving through Time and Space*  
May 2–July 6, 2008

This was the first museum survey exhibition featuring the works of filmmaker and video artist Chantal Akerman. The exhibition featured five multimedia video installations: her “documentary series,” which includes *D’est: Au bord de la fiction* (*From the East: Bordering on Fiction*; 1995), *Sud* (*South*; 1999), and *De l’autre côté* (*From the Other Side*; 2002); *Là-bas* (*Down There*; 2006); and *Femmes d’Anvers en Novembre* (*Women of Antwerp in November*; 2007), a new work created especially for the exhibition. It was organized as a collaborative effort by the Blaffer Gallery at the Art Museum of the University of Houston, the MIT List Visual Arts Center, the Contemporary Art Museum St. Louis, and Miami Art Central/Miami Art Museum. A 120-page, illustrated catalogue (Marquand Books, Seattle), with essays by Rina Carvajal, Klaus Ottman, Claudia Schmuckli, Bill Arning, and Terri Sultan, accompanied the exhibition. The show is traveling nationally to all of the organizing venues and was on view at the Blaffer Gallery from January 19 to March 29, 2008.

*Chantal Akerman: Moving through Time and Space* was made possible by generous grants from the Andy Warhol Foundation for the Visual Arts and the Barbra Lee Family Fund at the Boston Foundation. The commissioning of Akerman’s new work was made possible by the Ella Fontanals-Cisneros Collection. Additional funding for the exhibition at the List Visual Arts Center was



*The List Visual Arts Center exhibited all five video installations (some on multiple monitors) by award-winning filmmaker Chantal Akerman.*

generously provided by the Nimoy Foundation, the Council for the Arts at MIT, the Society of Friends of Belgium in America, and the Massachusetts Cultural Council. The media sponsor was the Phoenix Media/Communications Group.

### **Exhibitions Presented on the Media Test Wall in Building 56**

*Hung-Chih Peng: Three Videos from the Canine Monk Series and One Black/One White*  
(single-channel videos)

July 9–September 7, 2007

The recent videos of artist Hung-Chih Peng are inspired by his study of the Buddhist Dharma. In the *Canine Monk* series, the artist wrote text on a white wall using a paste of dog food, filmed a dog licking it off, and projected the film backwards. *One Black/One White* features two dogs that repeatedly eat each other's food. They, like humans, are not free from the endless cycle of desire: they consume the texts in the same way that we attempt to consume spirituality.

*Su-Mei Tse: Les Balayeurs du désert (The Desert Sweepers) and Mistelpartition (Mistlescore)*  
(single-channel videos)

September 10–October 15, 2007

These two video works by Luxembourg-based artist Su-Mei Tse were featured consecutively, each for a five-week period. A rhythmic marriage of first-hand recording and computer manipulation, Tse's pieces reflect her classical training as a cellist. In *Mistelpartition*, Tse transforms white bunches of mistletoe into notes of Shostakovich's "Cello Concert No. 1 in E Flat Major." Tse invites the viewer to engage in a musical cadence of everyday experience in *Les Balayeurs du désert (The Desert Sweepers)*, in which identical men wearing green uniforms and Day-Glo work vests sweep sand in an infinite desert.

*Type A: Mark* (single-channel video, 2002, 34 minutes)

October 19, 2007–January 4, 2008

*Mark* is a video work from 2002 by the collaborative artist duo known as Type A, which is composed of Adam Ames and Andrew Bordwin. The two artists, who have been working as a team since 1998, often are performers in their works, acting like boyish men reveling in stereotypical masculine behavior.

*Mary Lucier: Arabesque* (single-channel video, 2004, approximately 7 minutes)

January 14, 2007–March 7, 2008

Mary Lucier's single-channel video work, *Arabesque*, is part of her larger five-channel installation, *The Plains of Sweet Regret* (2004), which was originally commissioned by the North Dakota Museum of Art. In it, Lucier's Rorschach Test footage of rodeo life doubles, converges, and separates in a kind of measured ballet. Throughout the video, the artist underscores her kaleidoscopic, slow-motion images with George Strait's plaintive



Mary Lucier came to MIT to give a talk on her career as a video artist while this piece, *Arabesque*, was exhibited on the Media Test Wall in Building 56.

country-western song *I Can Still Make Cheyenne*, in which a woman loses her man to the rodeo life as he travels the circuit without her. Lucier's *Arabesque* is a moving and beautiful dance of color and sound.

*Shahzia Sikander: Pursuit Curve (2004)*

March 10–May 9, 2008

Shahzia Sikander's *Pursuit Curve* is a digital animation in four sequences. In one scene, clustered inked cutouts nested in a sphere vibrate and shift. These forms move with increased rapidity until, like a swarm of bees or a flock of butterflies dispersing, the shapes are revealed as an assemblage of undulating turbans. In another sequence, starburst forms emerge from a dot of color and freeze in the sky over pulsating mountains. In additional scenes, turbans flutter and alight on people's heads or turn into tree roots. The minimal score of New York–based composer and multimedia artist David Abir provides a striking cadence for Sikander's piece.



*Internationally recognized artist Shahzia Sikander presented her Pursuit Curve on the Media Test Wall in the spring.*

*Maria Friberg*

May 19–July 18, 2008

Since the late 1990s, Maria Friberg has been looking long and hard at men in her video and photographic artworks. She approaches them with the eye of a cultural anthropologist and depicts males as if they were an alien species with bizarre habits, movements, and ways of dressing. She aims her critical lens at the ways in which they seize space from each other and gather in packs. LVAC is presenting two recent works from Friberg's ongoing series of men in motion, *Embedded* (2006) and *Commoncause* (2008).

Presentations on the Media Test Wall were generously supported by the Massachusetts Cultural Council, the Council for the Arts at MIT, and the Robert and Maurine Rothschild Fund.

### **Exhibitions Presented at the Dean's Gallery, MIT Sloan School of Management**

#### *Selections from the Collection II*

June 11–October 19, 2007

The *Selections II* exhibition includes 14 prints from the List Visual Arts Center's Student Loan Art Collection and is the second in a series highlighting works from the collection. These works represent a variety of different printmaking techniques and stylistic approaches. The artists featured include Jose Bedia, Varda Chryssa, Roni Horn, Eduard Le Corbusier, Alfred Leslie, Joán Miró, Ed Ruscha, Pat Steir, and many more. These works were removed from the Loan Program this year because their frames needed repairs, and the Dean's Office of the Sloan School of Management helped to reframe them so that they would be available again for students to borrow for years to come.



*An exhibition view of Selections from the Collection, a group show presented in the Dean's Gallery at the Sloan School of Management.*

#### *Robert Mapplethorpe: Y Portfolio*

October 29, 2007–February 29, 2008

This exhibition included 13 examples of Mapplethorpe's early studies of flowers, known as the *Y Portfolio*. Throughout his career, Mapplethorpe photographed flowers in order to develop his skills with the camera and lighting techniques and to illustrate more classical ideas of beauty. The exhibition presents images from negatives made in 1977 and 1978. Many of Mapplethorpe's other works, specifically his *X Portfolio* and his *Z Portfolio*, have been controversial because of their explicit content, but the subtlety of the works on view often resonates more powerfully, possibly because of what is suggested but not shown.

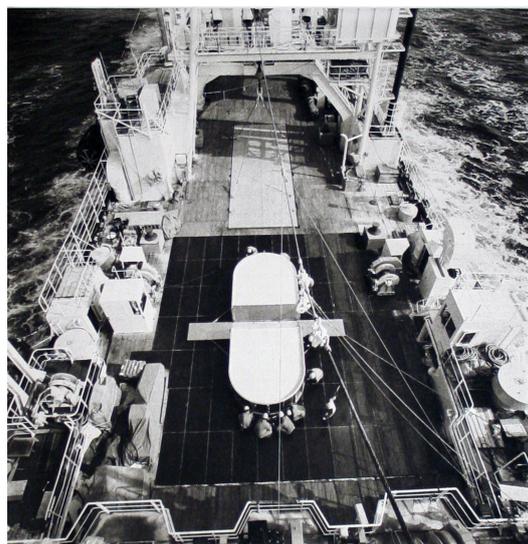


*Y Portfolio, Robert Mapplethorpe's elegant black-and-white photographs of flowers, was exhibited in the Dean's Gallery over the winter.*

*Matthew Barney: Photogravure Prints from Drawing Restraint 9*

March 10–July 11, 2008

*Drawing Restraint 9* originated from an invitation by the 21st Century Museum of Art in Kanazawa, Japan, to develop a new work. The result was a narrative film with minimal dialogue and a soundtrack composed primarily by Barney's life partner, the Icelandic musician Björk. Barney and Björk appear in the film as the "Occidental Guests," who board the *Nisshin Maru*, a Japanese whaling ship. While on board, they engage in a series of rituals below deck while a crew working on deck constructs an enormous image of Barney's field emblem from petroleum jelly. It is from these scenes that the images on view are taken.



One of eight photographs presented in the Dean's Gallery related to Matthew Barney's recent *Drawing Restraint* film.

### Traveling Exhibitions

*9 Evenings Reconsidered: Art, Theatre, and Engineering, 1966*, was presented at Tesla in Berlin from November 9 to December 2, 2007 (attendance 1,726), and will be shown next at the Design Museum in Zurich from July 29 to September 9, 2008.

*Kate Ericson & Mel Ziegler, America Starts Here, 1985–1995*, was presented at the Cincinnati Contemporary Arts Center from November 10, 2007, to January 13, 2008. Attendance was 10,074.

*David Claerbout* was presented at the Centre Pompidou in Paris, France, from October 2, 2007, to January 7, 2008 (attendance 45,000), and will travel to the Kunstmuseum St. Gallen in Switzerland from May to June 2008. It will also be on view at the De Pont Foundation, Tilburg, the Netherlands, and the Metropolitan Museum of Photography, Tokyo, Japan, in 2009.

*Chantal Akerman: Moving through Time and Space* was presented at the Blaffer Gallery at the University of Houston from January 19 to March 29, 2008 (attendance 2,331), and will travel to the Miami Art Museum and the Contemporary Art Museum, St. Louis.

Total attendance for these exhibitions was 59,131.

### Interpretive Program Highlights

LVAC curatorial and education staff led 129 gallery tours for groups from such institutions as the Art Institute of Boston; Art Table (New York); Belgian Consulate; Birmingham (AL) Museum of Art group; Boston Museum of Fine Arts Contemporaries; Boston Press; Cal Polytech; Emerson University (multiple visits); Emmanuel College; general public and MIT community (multiple visits); Harvard University Loeb Fellows; Harvard University Visual and Environmental Studies Group; Institute of

Contemporary Arts, Boston Teen Group; Italian Consulate; Lesley University; Maine College of Art; Massachusetts College of Art (multiple visits); MIT alumni groups; MIT art and architecture students; MIT Comparative Media Studies program; MIT's Council for the Arts; MIT Family Weekend students and parents; MIT History, Theory, and Criticism Program; MIT List Visual Arts Center Advisory Committee; MIT Literature Program; MIT Visual Arts Program video students (multiple visits) and photography students; Montserrat College; Museum of Modern Art, New York, International Council; Northeastern University; Rhode Island School of Design; School of the Museum of Fine Arts, Boston; Simmons College; Suffolk University; University of Massachusetts at Boston; University of Massachusetts at Amherst; Wentworth Institute; and Wheaton College.



*LVAC director Jane Farver spoke with a group of collectors and patrons on a tour organized by the Museum of Modern Art, New York, before they viewed an exhibition.*

Other interpretive activities included the following:

- Curator talk by Daniel Birnbaum (October 20, 2007)
- Artist talk by Jennifer Allora of the artist team Allora and Calzadilla (October 31, 2007)
- Curator talk by Caroline A. Jones, presented with the Comparative Media Studies program (November 1, 2007)
- Artist talk by Stan Douglas (November 8, 2007)
- Screening of the film *Autohysteria*, directed by Raya Martin (November 15, 2007)
- Artist talk by Joan Jonas (December 4, 2007)
- Screenings of the films *Ornette, Made in America*, directed by Shirley Clark, and *My Name Is Albert Ayler*, directed by Kasper Collins (December 6, 2007)
- Conversation between David Claerbout and Bill Arning (February 8, 2008)
- Artist talk by Mary Lucier (February 21, 2008)
- Screenings of short films by Rebecca Meyers and James Herbert (February 22, 2008)
- Screenings of films by Ken Jacobs (March 13, 2008)



*Artist in residence David Claerbout gave a talk for students in the Comparative Media Studies program.*

- Conversation between Caroline A. Jones and David Joselit, Yale University art historian (March 19, 2008)
- Artist talk by curator Christine Van Assche for MIT graduate students (March 25, 2008)
- Conversation between Chantal Akerman and curator Terry Sultan (with an introduction by Giuliano Bruno; May 1, 2008)
- Screenings of the films *Four Corners*, directed by James Benning, and *Europa 2005, October 27*, directed by Jean-Marie Straub and Daniel Huillet (May 15, 2008)
- Gallery talk, “Visual Politics at the Border—*Chantal Akerman’s De l’autre côté (From the Other Side)*,” by Claire Grace (May 29 and June 7, 2008)
- “Akerman in Her Many Contexts,” talk by curator Bill Arning (June 26, 2008)
- Screening of the film *Voyages*, directed by Emmanuel Finkiel (June 27, 2008)
- *The Films of Chantal Akerman*, presented at the Boston Museum of Fine Arts in conjunction with the List Visual Arts Center’s exhibition *Chantal Akerman: Moving through Time and Space: Chantal Akerman by Chantal Akerman and Je Tu Il Elle* (May 21 and 24, 2008); *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*, and *Les Rendez-vous d’Ann* (May 22, 2008); *Jeanne Dielman, 23 Quai du Commerce, and 1080 Bruxelles* (May 25, 2008); and *Les Rendez-vous d’Ann* (May 28, 2008)
- “CineMental at the Brattle,” screenings of short films inspired by the work of Chantal Akerman (June 18, 2008)



A poster advertising *Voyages*, one of many films screened in conjunction with the List Visual Arts Center’s exhibitions.

## Graduate Student Events

Four events for MIT graduate students took place: an “Art on Wheels” tour of selected public works on MIT’s campus (August 2, 2007), a reception and lecture for the Student Loan Art Program (September 11, 2007), a gallery tour of David Claerbout’s exhibition by Centre Pompidou curator Christine Van Assche (March 25, 2008), and gallery visits and a tour of Boston’s SOWA Art District (April 25, 2008).



Christine Van Assche, curator at the Centre Pompidou, Paris, gave a well-attended talk for MIT graduate students and friends.

## Collections

### Permanent Collection

The Andy Warhol Foundation for the Visual Arts provided a major gift of 156 Polaroid® and black-and-white photographs by Andy Warhol for the permanent collection. Another gift was an abstract painting by Alice Vlcek.

### Student Loan Art Collection

The Student Loan Art Program attracted 1,603 MIT students to the LVAC gallery over the period of the exhibition of artworks. 925 students submitted entries for the lottery to borrow artwork, and 399 works were disbursed. A total of 85 new works were added to the collection during the year.

Of the 85 new works added to the Student Loan Art Collection, 30 were acquired by gift: Charles Giuliano donated seven photographs; Heather and Tony Podesta donated prints by Darren Almond, Audra Skuodas, and Muntean and Rosenblum; Ruth Bowman donated 11 prints (by William Bailey, Will Barnet, Warrington Colescott, April Gornik, Arata Isozaki, Julian Lethbridge, Cindy Sherman, Joan Snyder, John Walker, and June Wayne); the Yvon Lambert Gallery of Paris donated two prints (by David Claerbout and Carlos Amorales); and Arlette and



*Model/celebrity Jerry Hall was the subject of one of 156 photographs by Andy Warhol donated to the List Visual Arts Center this year.*



*This print by Japanese architect Arata Isozaki was one of several works donated by Ruth Bowman, longtime friend of the List Visual Arts Center.*

Gus Kayafas (MIT class of 1969) donated nine photographs (by Jules Aarons, Harold “Doc” Edgerton, Barbara Norfleet, and Michael Silver, among others).

In addition, 37 photographs by Harold “Doc” Edgerton were transferred to the Student Loan Art Collection from the MIT Museum. These were exhibition copies made for the traveling *Seeing the Unseen* exhibition.

### Percent-for-Art

Installation of Sol LeWitt’s design for a brightly colored terrazzo floor in the U-shaped atrium of the new physics building was completed. The work was dedicated October 21, 2007.

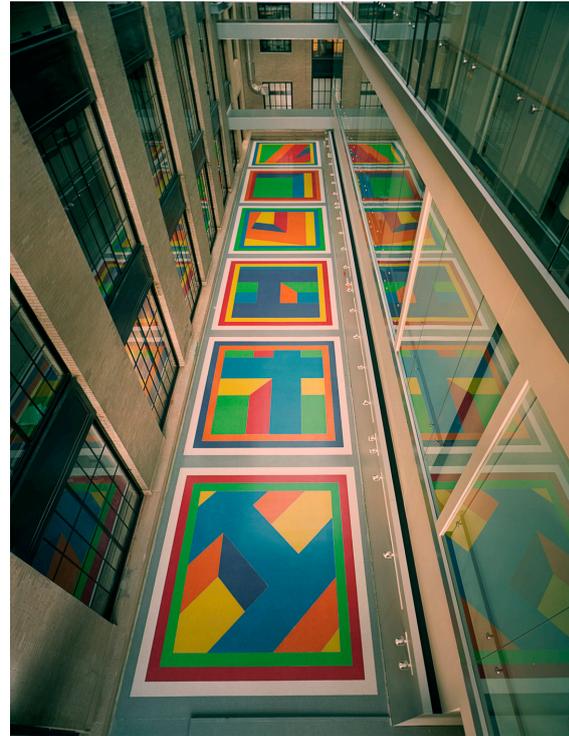
Lawrence Weiner’s granite sidewalk work for the new Ashdown graduate residence was fabricated. Installation takes place in July 2008.

Cai Guo Qiang’s project for the Sloan School of Management was approved by the Art Committee.

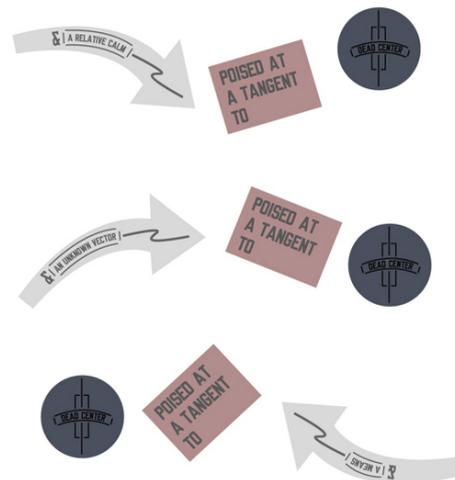
Artist Martin Boyce was selected to create a work for the new Center for Cancer Research.

Richard Fleischner’s redesign of the plaza of the new Media Lab building was approved by the Art Committee and the Building Committee.

LVAC public art curator Patricia Fuller gave 17 tours of campus public art to the general public, MIT alumni, and groups from the Birmingham Museum, Emma Rogers Society, Boston Museum of Fine Arts, Council for the Arts at MIT, Art Table (New York), Harvard University, Smith College Museum of Art, Tryon Associates,



*This dramatic terrazzo floor in MIT’s new Building 6C was commissioned through MIT’s Percent-for-Art Program. The artist, Sol LeWitt, passed away shortly before it was installed.*



*This artist rendering depicts the granite pieces that are being installed in the walkway leading up to the new Ashdown House. The artist, Lawrence Weiner, recently had a major retrospective at New York’s Whitney Museum of American Art.*

MIT Activities Committee, LVAC Friends Group, Grantmakers in the Arts, and Williams College.

Harvard University's Arts Taskforce and the University of Rochester (New York) requested information on MIT's Percent-for-Art Program as a model.

### **Administrative Changes**

Training was provided for the following individuals who did internships or volunteered at LVAC: Janine Biunno, Tufts University; Kristin Boches, Boston University; Leigh Brodie, Tufts University; Stacie Bumgarner, MIT; Meg Bye, Massachusetts College of Art and Design; Suelin Chen, MIT; Carol Chung, National Taiwan University; Karen Fegley, Massachusetts College of Art and Design; Zoe Foss, Boston University; Brendan Haggerty, Ithaca College; Catherine Hicks, Boston University; Helen Indorf, Rhode Island School of Design; Rena Lekach, School of the Museum of Fine Arts; Wei Wei Lin, School of the Museum of Fine Arts; Jessica MacMillan, Massachusetts College of Art and Design; Alex Palmisano, Boston University; Sofia Ponte, MIT; Kelli Thompson, School of the Museum of Fine Arts; and Alise Upitis, MIT.

### **Finances/Funding**

- The Nimoy Foundation renewed support for LVAC's artist residency efforts with a grant of \$20,000.
- MIT's dean of graduate students provided \$6,500 for special projects.
- The Massachusetts Cultural Council awarded \$7,200 for general operating support, the highest level awarded to university-affiliated museums.
- MIT's Campus Activities Complex provided \$7,500 for the purchase and framing of artwork for the Student Loan Art Program.
- The Council for the Arts at MIT awarded \$30,000 for programming.
- Advisory Committee members contributed more than \$12,000 toward the Director's Discretionary Fund.
- The Artists' Resource Trust of the Berkshire Taconic Foundation awarded \$2,000 toward art for the Student Loan Art Program.
- The French Consulate of Boston awarded \$4,000, and the French funding agency Etant donné awarded \$10,000, for an exhibition of works by Adel Abdessemed.
- The Society of Friends of Belgium in the United States awarded \$3,000 for exhibition support.
- The Kramlich family awarded \$60,000 for support of *Sounding the Subject* and *Video Trajectories*.
- The Barbara Lee Family Foundation Fund of the Boston Foundation awarded \$5,000, and the LEF Foundation awarded \$10,000, for *Chantal Akerman: Moving through Time and Space*.

- Future conservation of the Kenneth Noland mural in Building E15 received support from the Henry Luce Foundation (\$50,000), the National Endowment for the Arts (\$30,000), and the Wyeth Endowment (\$15,000).
- Future conservation of the Henry Moore sculpture in Killian Court received support from the Henry Moore Foundation (\$10,000) and the Edwin Webster Foundation (\$32,000).
- The Phoenix Media/Communications Group donated approximately \$28,000 in in-kind advertising in its various publications.
- The *David Claerbout* exhibition received approximately \$40,000 each from the Art Mentor Foundation, Lucerne, and the Flemish Community.
- The Boston Friends Group raised \$7,200 from 24 members this year.

### Future Goals

- Identify a unique area of concentration for the LVAC collections that is in keeping with MIT's history in the development of many contemporary art forms
- Establish and increase endowments for the acquisition of new works of art and establish a \$1 million endowment for conservation of the MIT collections
- Enhance the artist-in-residence program to allow students greater access to the artists and the artists greater access to MIT's rich resources
- Increase service to MIT's undergraduate and graduate students and to the general public through more programs and events
- Continue to revamp the LVAC website to better provide information about exhibitions, public programs, the Student Loan Art Program, and the permanent collection, including the Percent-for-Art Program, and to provide additional opportunities for artists to do web-based projects
- Develop comprehensive educational materials about all of the MIT Percent-for-Art projects, including documentary videotapes about the Percent-for-Art and artist-in-residence projects
- Develop a comprehensive program of exhibitions and public programs consistent with MIT's mission that can attract large-scale funding
- Expand on the Media Test Wall's effort to present art at other sites on campus
- Use works from the permanent collection to create small exhibitions throughout the campus, changing the focus of the collection from office decoration to art
- Attract major new gifts of art and/or acquisition funds for the MIT collection
- Increase funding for art conservation and scholarly publications

## Personnel Information

Director Jane Farver was awarded a grant from the Asian Cultural Council for travel to China. She also served as a member of the Federal Advisory Committee on International Exhibitions, which selects artists to represent the United States at biennial exhibitions in Venice, São Paulo, Cairo, and Istanbul. She was a panelist for Bellagio residencies for the Rockefeller Foundation and the Bogliasco Foundation (Genoa) and a juror for a Cambridge Art Association exhibition.

Curator Bill Arning expanded his essay on Taiwanese artist Hung Chih Peng, originally written for the MIT's Media Test Wall, to a full-length treatment of the artist's oeuvre published by the Taishin Foundation for Taiwanese Art. A portion of this text was also republished in the entry on the artist in the *Istanbul Biennial* catalog. His essay on Ann Lislegaard, featured in an LVAC exhibition in 2005, was republished in the catalog for Lislegaard's survey exhibition at the Astrup Fearnley Museet for Moderne Kunst in Norway. Arning lectured at the Cincinnati Contemporary Arts Center and the Huntington Block Artspace at the Kansas City Art Institute on *America Starts Here*, LVAC's survey exhibition of works by Kate Ericson and Mel Ziegler. Arning also lectured on the work of Chantal Akerman at the Boston Museum School, the University of Houston, and Roger Williams University in Rhode Island. In addition, he participated in a symposium of film and art scholars on Akerman at the Blaffer Gallery in Houston. Finally, he was a juror for the prestigious Baum Prize for Emerging Photographers at San Francisco Camerawork.

## Advisory Committee

The List Visual Arts Center's Advisory Committee, chaired by Jennifer Ford Frutchy, met three times during the 2007–2008 season, twice at MIT and once in New York. The committee added new members Susanne Ghez, Martin Zimmerman, Lindsay Coolidge, and Suelin Chen. Marcus Gonzalez-DeCardenas left the Advisory Committee.

**Jane Farver**  
**Director**

*More information about the MIT List Visual Arts Center can be found at <http://web.mit.edu/lvac/>.*