

Student and Artist-in-Residence Programs

The mission of Student and Artist-in-Residence Programs is to connect MIT students to the arts and artists. Our programs act as catalysts for students to discover and develop their artistic creativity. Through networking and advising, the Student and Artist-in-Residence Programs staff creates an environment that fosters risk-taking discovery, connecting creativity across boundaries, and shaping a lifetime of exploration and discovery in the arts. The student programs managed by Student and Artist-in-Residence Programs are the Freshman Arts Seminar Advising Program (FASAP), Promoting the Arts through Design, Arts Scholars, Art Representatives, the juried Student Origami Exhibit, the Graduate Arts Forum, the annual Student Mural Competition, and the Student Art Association (SAA). MIT's Artist-in-Residence Program sustains the Institute's reputation as a global center of innovation and learning by bringing established and emerging artists to campus to interact with students. Designed to advance innovative interdisciplinary work, these residencies offer insight into different cultures and creative ways of approaching familiar problems. The creative juxtaposition of artists working closely with students, researchers, and faculty in science and engineering fosters a climate of creativity and problem solving that can lead to contributions that might not otherwise have existed. The residencies advance the continuing integration of the creative and performing arts into the MIT ethos.

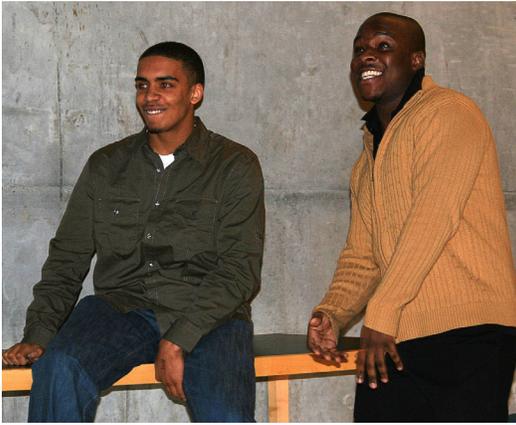
Student and Artist-in-Residence Programs Sponsorship

In addition to Institute support from the provost, Student and Artist-in-Residence Programs received support from the Council for the Arts at MIT, the William L. Abramowitz Fund, the Ida Ely Rubin Artists-in-Residence Fund, the Alan H. Katzenstein Memorial Fund, and the Eugene McDermott Award Fund. At the annual meeting of the Council for the Arts at MIT, director Michèle Oshima provided an overview of the staffing and financial components of Student and Artist-in-Residence Programs. Student programs were showcased in a presentation orchestrated by coordinator Rebecca Motola-Barnes '08 (biology); programs and student presenters were: art representatives, Tarick Walton '11 (civil and environmental engineering); FASAP, Ben Bloomberg '11 (electrical engineering and computer science) and Sila Sayan '11 (electrical engineering and computer science); Graduate Arts Forum, graduate students Talieh Rohani G (comparative media studies) and Nadeem Mazen G (biological engineering); and Arts Scholars, Carmel Mercado '09 (biology) and Paula Te '09 (mechanical engineering).

Student Programs

Freshman Arts Seminar Advising Program

The Freshman Arts Seminar Advising Program (FASAP) completed its seventh full year with three seminar sections led by visiting lecturer Kathleen Delaney (literature), associate professor David Small (media arts and sciences), and McAfee professor of electrical engineering Dimitri Bertsekas. FASAP participants met weekly for talks by arts faculty and for breakout sessions to discuss issues of adjusting to college life. On weekends and evenings, they benefited from numerous excursions to on-campus and Boston-area arts events.



Dorian Dargan '11 (urban studies and planning) and Tarick Walton '11 (civil and environmental engineering) sing at the FASAP 2008 Art Share.



Natasha Nath '12 (mathematics) belly dances at the FASAP 2008 Art Share.

Mandatory events in the fall highlighted theater, dance, film, the visual and literary arts, and music. They included a performance of *Let Me Down Easy* by Anna Deavere Smith at the American Repertory Theatre, a reading of *The Brief Wondrous Life of Oscar Wao* by author and MIT professor Junot Díaz, an experimental dance piece titled *To Fold a Big Bang* by choreographer Neta Pulvermacher, a lecture by glassblower Dale Chihuly, an opera production of *The Marksman* by Carl Maria von Weber at the Cutler Majestic Theatre, a screening of the Iranian film *Three Women* by Manijeh Hekmmat at the Museum of Fine Arts, and an Arts Share event where students presented their art to the other students in the program.

Students attended at least two workshops each, including a Senegalese drumming workshop with associate professor Patricia Tang (music and theater arts), a writing workshop titled “Writing in Place” with associate professor Nick Montfort (writing and humanistic studies), a mold-making workshop with Charles Mathis (Visual Arts Program media assistant), a life drawing workshop with Sam Magee (Student Art Association coordinator), a glassblowing demonstration with Peter Houk (MIT Glass Lab director), and a Tinikling dance workshop led by Carmel Mercado '09 (biology) and the Filipino Students Association.

Students also had the opportunity to attend several optional events, including Anish Kapoor: Past Present Future at the Boston Institute of Contemporary Art (ICA), a

concert by the MIT Symphony Orchestra, the 2008 Honk Festival in Davis Square, a reading of *On the Nature of Human Romantic Interactions and Expeditions* by Karl Iagnemma, a talk titled “Ethiopian Contributions to the Development of World Music Instruments” by visiting artist-in-residence Mulatu Astatke, a production by Bill T. Jones and the Arnie Zane Dance Company titled *Another Evening: Serenade/The Proposition*, a performance by Malian kora player Toumani Diabaté at the Somerville Theater, a production of Anne Washburn’s *The Communist Dracula Pageant* at the American Repertory Theatre, and a performance by the Huun Huur Tu Throat Singers of Tuva at the Somerville Theater.

Promoting the Arts through Design

Promoting the Arts through Design (PATD) continued in its fourth year during the spring term. The class, a Public Service Design Seminar in the arts through the Edgerton Center, was created to involve undergraduates in the local art scene by cultivating their skills in design to support an arts organization.

This year, PATD worked with the MIT Glass Lab to produce a promotional video for distribution on the web and on DVD, targeted to Glass Lab supporters and potential donors. Taught by Audubon Dougherty G (comparative media studies), the class learned concepts of documentary video production and editing techniques using Final Cut Pro and worked collaboratively to construct a compelling narrative and build project management skills. Working individually and collectively, students went through the stages of preproduction, production, and peer and faculty critique. Class time was spent learning hands-on production and editing, watching professional and student films, and holding planning meetings and video shoots at the Glass Lab. Readings for the class included practical guides to preproduction and directing and standards of fair use. A screening of the completed video (<http://web.mit.edu/spair/patd/index.html#past>) was held on May 11, 2008.

Arts Scholars

The Arts Scholars Program was created in 1998 to offer MIT undergraduates and master's degree candidates an interdisciplinary community of student artists at MIT. The program works to nurture and challenge MIT students who wish for more interaction with fellow student and faculty artists and more exposure to the rich artistic resources of the Boston area. It is open to sophomores, juniors, seniors, and master's-level graduate students regardless of major. This year, the 11th year of the program, 30 students participated.

Participants in the Arts Scholars Program were exposed to cutting-edge work being done in writing, theater, music, dance, film, and visual art. Outings included a trip to the ICA to view the Acting Out: Social Experiments in Video exhibit, a screening of Glorianna



Screen capture from video 1 of the Glass Lab documentary produced by the PATD class.



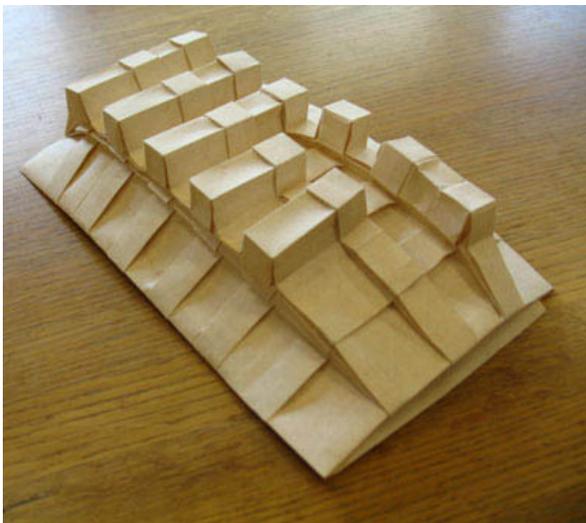
Screen capture from video 2 of the Glass Lab documentary produced by the PATD class.



Ashley Micks '09 (aeronautics and astronautics and humanities) at an Arts Scholars event.



Carmel Mercado '09 (physical biology) at an Arts Scholars event.



MIT by Aviv Ovadya '09 (electrical engineering and computer science) awarded "Best MIT-Themed" origami exhibit.



Daniel Smithwick (architecture), Jason Rockwood (CMS), Ana Maria Tavares (visiting artist/moderator), and Jeff Warren (MAS) after the Graduate Arts Forum "Disaster."

Davenport's Neils Bohr documentary and accompanying discussion, a trip to the Museum of Fine Arts to view the Photographic Figures exhibit, a Lecture Series Committee (LSC) screening of the film *Tokyo!*, a screening of animated shorts by California Institute of the Arts students, a jazz brunch at Ryles Jazz Club, a poetry reading by Robert Pinsky, a dinner with Mulatu Astatke, and a performance of Cirque du Soleil's *Kooza*.

These outings were accompanied by "experts," usually MIT faculty members, including Music and Theater Arts lecturer John Bell, Program in Writing and Humanistic Studies lecturer Erika Funkhouser, Music and Theater Arts director of wind ensembles and lecturer in music Fred Harris, Program in Writing and Humanistic Studies assistant professor of writing and digital media Vivek Bald, and Media Laboratory visiting scientist Glorianna Davenport.

Art Representatives

The Art Representatives (Art Reps) form a network of arts ambassadors in every dorm, living group, and academic department. Dinners were held once a term to provide the Art Reps with an opportunity to meet, discuss the program, and learn about upcoming events and opportunities. Communication with the Art Reps was maintained through a weekly email calendar of upcoming arts events at MIT, which they then forwarded to their constituencies. The Art Reps also distributed materials related to this year's residencies by Mulatu Astatke, Zanele Muholi, Bill Viola, and Abderrahmane Sissako.

Student Origami Exhibit

The seventh annual student competition was juried by origami specialists including graduate student Brian Chan '02 BS, MS, PhD (mechanical engineering), alumnae Elsa Chen '89 (electrical engineering and computer science) and Anne LaVin '85 (aeronautics and astronautics), and current MIT undergraduate Jason Ku (mechanical engineering). The submissions were exhibited in an online gallery (<http://web.mit.edu/spair/origami/09-exhibit/>). This year's winners were Yukiko Shimizu '12, Pei Lin Ren '11 (brain and cognitive sciences), Aviv Ovadya '09 (electrical engineering and computer science), and Fangfei Shen '11 (physics).

Graduate Arts Forum

This was the sixth year for the Graduate Arts Forum, which is aimed at building an interdisciplinary community of graduate students who create art as part of their graduate studies or independently. The forums provide graduate students with experience presenting their work as well as an opportunity to see what their peers are creating. Each forum is moderated by a professor or visiting artist and consists of short presentations by two to three graduate students. Students in the Department of Architecture; Comparative Media Studies program (CMS); History, Theory, and Criticism of Architecture and Art program (HTC); Program in Media Arts and Sciences (MAS); Science, Technology, and Society Program (STS); Computer Science and Artificial Intelligence Laboratory (CSAIL); Department of Urban Studies and Planning (DUSP); and Visual Arts Program (VAP) were targeted as presenters.

This year's forums were "The Digital Age," with presenters MacGregor Campbell (science writing), David Gauthier (MAS), and Richard The (MAS) and moderator Jay Scheib, music and theater arts associate professor (October 8, 2008); "The Modern Practice of Craft Traditions," with presenters Amy Nichols (biological engineering), Alex Rosenberg (VAP), and Julianna Sassaman (architecture) and moderator Peter Houk, director of the MIT Glass Lab (November 6, 2008); "Disaster," with presenters Daniel Smithwick (architecture), Jeff Warren (MAS), and Jason Rockwood (CMS) and moderator Ana Maria Tavares, Ida Ely Rubin artist-in-residence (November 18, 2008); "Disturbance Ecologies," with presenters Linda Ciesielski (DUSP), Gina Badger (VAP), and Laurel Braitman (STS) and moderator Hanna Rose Shell, STS assistant professor (February 19, 2009); "The Curatoriate," with presenters Rebecca Uchill (HTC), Jayoon Choi (Sloan School of Management), and Sam Earl (DUSP) and moderator Caroline



MacGregor Campbell (science writing), Jay Scheib (professor, music and theater arts/moderator), Richard The (MAS), and David Gauthier (MAS) after the Graduate Arts Forum "The Digital Age."

Jones, director of HTC (March 11, 2009); and “Appendage,” with presenters Jin Jung (VAP), Travis Sheehan (architecture), and Jay Silver (MAS) and moderator Gediminas Urbonas, VAP associate professor (April 2, 2009).

Student Mural Competition

The sixth annual student mural competition was held in March 2009. The winning submission was *Flower in Cement*, a digital photograph taken by student Layla Barkal '11 (biological engineering). *Flower in Cement* was taken in Istanbul and depicts the transformation of the industrial ordinary, a ventilation fan, into a vibrant flower. Sishane, where the picture was taken, is the light manufacturing center of Istanbul, a place for the production of light fixtures of all shapes and sizes. The workshops that populate this neighborhood often have ventilation fans much like the one pictured in *Flower in Cement*.



Winning mural competition entry, Flower in Cement by Layla Barkal '11 (biological engineering).

The panel of judges consisted of representatives from four units within the Stata Center: Megumi Ando, G (Laboratory for Information and Decision Systems), Lianne Scott (Campus Activities Complex), professor Alex Byrne (Department of Linguistics and Philosophy), and associate professor Robert Miller (CSAIL).

Due to the high number of submissions, an exhibit in the Wiesner Student Gallery was coordinated by Leah Brunetto '12 (architecture) and Sam Magee, SAA program coordinator, and funded by a Council for the Arts Director's Grant. The exhibit consisted of 14 pieces by the competition's runners-up as well as a miniature of the winning entry.

Student Art Association

The Student Art Association (SAA) provides space for hands-on exploration of the visual arts. Offering more than 60 student-focused noncredit classes during the fall, spring, summer, and Independent Activities Period, SAA serves approximately 500 MIT community members each year. SAA offers 24-hour access to students enrolled in ceramics, photography, drawing, painting, and open studios.

During the fall of 2008, coordinator Sam Magee oversaw the ventilation installation in the 2D studio that enables safe oil painting instruction and soldering, for example in stained glass production. A redesigned SAA website was launched in May 2009. It has

furthered the efforts of the SAA administration in both gathering and tracking its many alumni as well as in displaying images of the work created in all three of its studios. Along with a streamlined online registration process and newly updated studio policies, the website will enable SAA to continue to reach all those in the MIT community looking to learn, practice, and develop new skills in the arts.

Wiesner Student Art Gallery

The SAA staff gave the Wiesner a fresh coat of paint and installed a new sign for the annual exhibit of the Harold and Arlene Schnitzer Prize in the Visual Arts winners. Further modest renovations are planned for 2009–2010. A renewed effort has been made to have student exhibits in the gallery throughout the entire year.

Artist-in-Residence Program

The Artist-in-Residence Program provides MIT students with opportunities to interact with nationally and internationally recognized artists through master classes, lectures/demonstrations, performances, and workshops. By providing students across the campus with opportunities for direct involvement with diverse artists and artistic practices, the program encourages creative thinking and personal expression and promotes cultural affirmation through the arts. It also enriches curricular innovation and promotes interdepartmental collaboration.

In support of the mission to bring internationally recognized artists to MIT, Student and Artist-in-Residence Programs maintained the contacts previously established with artists and arts organizations in the Nordic countries, Japan, South Africa, Cuba, Taiwan, and Brazil. Sachiko Sugiura of the Kyoto University of Arts and Design Artist Summit visited MIT in the spring. Since an initial meeting with Sugiura in 2005, where she introduced MIT to artist Noboru Tsubaki, the Artist Summit has invited Krzysztof Wodiczko to participate. Additionally, Bard graduate student Sindile Gabi Ngcobo was invited to join three days of the 2009 residency of her cousin Zanele Muholi. Michèle Oshima and Christina Chestnut '06 (mechanical engineering and music) met Ngcobo, a member of the Cape 07 research team, in Cape Town, South Africa. As a result of political unrest, the trip planned for fall 2008 to visit former Abramowitz artist-in-residence Thierry Nlandu in the Democratic Republic of the Congo was canceled.

In November, Oshima and Motola-Barnes traveled to London and Oxford in England. There they met with one of the prospective Ida Ely Rubin artists-in-residence, Yinka Shonibare. In London they met with the following visual artists: Keith Tyson and Tony Heywood through Toby Clarke of the Fine Arts Society, Keith Khan, and Sal Ouduro-Idriss, whom Oshima met at the Bamako Biennial in 2007. Oshima and Motola-Barnes attended



Oliver Venn '07 (chemical engineering and mathematics), Jimmy Jia '02 (materials science and engineering), Molly Bright '06 (physics), and Marcelo Alvisio '08 (mathematics) welcome us to England. (Photo by Becca Motola-Barnes)

the following performances: *No Man's Land* by Harold Pinter at Duke of York's Theatre, William Forsythe's *Impressing the Czar* by the Royal Ballet of Flanders at the Sadler's Wells, and DV8 Physical Theatre's production of *To Be Straight With You*. MIT alumni Molly Bright '06 (physics), Jimmy Jia '02 (materials science and engineering), and Oliver Venn '07 (chemical engineering and mathematics) from Oxford and Marcelo Alvisio '08 (mathematics) from Cambridge, along with former Martin Luther King Jr. visiting scholar Melissa Blanco-Borelli, who is now teaching at the University of Surrey, joined them for the two dance performances. Jia hosted Motola-Barnes at Magdalen College, and Venn hosted Oshima at Queen's College.

En route to Australia and New Zealand, Oshima and Motola-Barnes went to Los Angeles and Long Beach to meet with former Ida Ely Rubin artist-in-residence Michel Gondry and 2008–2009 Eugene McDermott Award recipient Bill Viola with his producer, Kira Perov, and his director of photography, Harry Dawson. While in Los Angeles, Motola-Barnes shadowed Gondry's producer Raffi Adlan. Oshima and Motola-Barnes met with senior color and lighting technical director Arun Ram-Mohan '98 (physics), formerly of Weta Digital and currently at Sony ImageWorks working on the animation *Cloudy with a Chance of Meatballs*.

In Australia, the family of alumnus Oliver Venn '07 (chemical engineering and mathematics) hosted Oshima and Motola-Barnes in Brisbane and facilitated their stay at the University of Melbourne's Trinity College. While in Brisbane, they met with many visual artists (Craig Walsh, Keith Armstrong, Trish Adams, Sandra Selig, Luke Robertson, and Ross Manning) and with curators/gallerists from the Institute of Modern Art, the Milani Gallery, !Metro Arts, and the Queensland Art Gallery and Gallery of Modern Art. In Sydney, alumna Madleina Scheidegger '02, MEng '04 (electrical engineering and computer science), hosted Oshima and Alexander Brooks, brother of Andrew "Zoz" Brooks, PhD '07 (electrical engineering and computer science) hosted Motola-Barnes. While in Sydney, they met with the following visual artists: Jane Gavan, Sean Rafferty, Daniel Mudie Cunningham (also a curator and critic), Rachel Scott, Peter



Emma Price and Técha Noble of the Kingpins; Michèle Oshima; Daniel Mudie Cunningham; Madleina Scheidegger '04, MEng (electrical engineering and computer science); Rachel Scott; and Peter Volich at the Fraser Studios in Chippendale, Australia. (Photo by Becca Motola-Barnes)

Volich, Emma Price and Técha Noble of the Kingpins, and Andrew Burrell. In Melbourne, they met with visual artists Lariane Fonseca and Adam Nash (winner of Queensland's National New Media Art Award) along with Alessio Cavallaro, curator of the Australian Center for the Moving Image. They also visited Drome Studio, home of visual artists Patricia Piccinini and Peter Hennessey.

Oshima and Motola-Barnes met with sound artists (Norie Neumark and James Hurley

in Sydney), writers (Garth Nix in Sydney, Merlinda Bobis in Wollongong, and Susan Hawthorne, Renate Klein, Ariel Saleh, and Mary Sullivan in Melbourne), people involved in dance (Sarah Rodigari of Lucy Guerin, Inc., and Philipa Rothfield, a collaborator of Music and Theater Arts professor Thomas DeFrantz, in Melbourne), and representatives of arts organizations (the Next Wave festival and Experimenta in Melbourne). They attended the following performances: *God of Carnage* by Yasmina Reza in Brisbane, *When the Rain Stops Falling* by Andrew Bovell in Sydney, and *Optimism* by Tom Wright in Melbourne. In addition, they visited the Queensland University of Technology (meeting with John Frazer, head of the School of Design, who is working with SENSEable City Laboratory director and Queensland innovator-in-residence Carlo Ratti), the University of Queensland Art Museum (Nick Mitzevich, director), the University of Sydney's College of the Arts and the University of Technology (New Media/DABlab), and the University of Melbourne.

In New Zealand, Oshima and Motola-Barnes met with many visual artists, including Lisa Reihana, James Charlton, and the visual arts collective "et al." They visited with staff from Weta Digital and Weta Workshop, including cofounder and director Richard Taylor. They met with sound artists Mark Williams and Mel James in Wellington and Phil Dadson and James Pinker in Auckland. In addition, Oshima and Motola-Barnes met with the following writers: Melody Nixon and Jane Tolerton in Wellington and Cathie Dunsford and Karin Meissenberg in Matakana. In Wellington, they met with American performance artists Willie Franco and Miki Seifert. While at the Auckland University of Technology, they met with CoLab members James Charlton (senior lecturer, School of Art & Design), Charles Walker (director of the Interdisciplinary Unit), Frances Joseph (CoLab director and initiator of the Textile and Design Laboratory, where MAS assistant professor Leah Buechley was a visiting artist), and Olaf Deigle (Center for Rapid Product Development).

Additional domestic trips included visits to New York City and San Diego. In July, Oshima and Motola-Barnes attended Comic-Con in San Diego. While there, they attended sessions with MEng student Rachel Shearer. After the conference, they visited the



Visual artist Lisa Reihana and sound artist, photographer, and videographer James Pinker.



Program coordinator Rebecca Motola-Barnes '08 (biology), costume designer Nadine Jäggi, and Richard Taylor's assistant Ri Streeter at Weta Cave, part of the Weta Workshop. (Photo by Michèle Oshima)

University of California, San Diego's public art collection and the *Elusive Signs: Bruce Nauman Works with Light* exhibition at the Museum of Contemporary Art San Diego.

Named Residencies

William L. Abramowitz Artist-in-Residence Program

The 2008–2009 William L. Abramowitz Program brought two African artists to campus: Ethiopian music arranger, composer, performer and the founder and director of Ethio-Jazz and the African Jazz Village Mulatu Astatke; and Mauritania-born, Mali-raised, France-based filmmaker Abderrahmane Sissako. Both appeared on WMBR's Africa Beats hosted by Julia Goldrosen and both met with the MIT African Students Association.

Astatke's public presentation was titled "Ethiopian Contributions to the Development of World Music Instruments." Astatke visited in October for two weeks. He met with researchers in the Fluid Interfaces group to explore whether there was a research overlap between his goals for modernizing the krar and their work on other stringed instruments. Astatke led an excellent master class for student vibraphonists, attended two student jam sessions, and met with Arts Scholars participants. He visited the following classes: Advanced Jazz Composition, taught by lecturer Mark Harvey; Freshman Arts Seminar Advising Program, cotaught by Dimitri Bertsekas, Kate



Carla Seh bani of the Office of the Arts, Abramowitz artist-in-residence Mulatu Astatke, and Rebecca Amdemariam.



Photo by Donna Coveney

Delaney, and David Small; Festival Jazz Ensemble, led by Fred Harris Jr.; and Music of Africa, taught by Patricia Tang. He also appeared on WMBR's Global Frequency hosted by Beth Coleman and Andreas Lombana. Astatke met with Charles Shadle, Michael Ouellette, and Lowell Lindgren about operas.

Sissako's public presentation, "Exile: The Wealth of Humanity," was copresented by the Dalai Lama Center for Ethics and Transformative Values at MIT. Sissako's wife Maji Abdi, a film producer interested in starting a micro-credit lending bank, and their daughter Oumi came to MIT with Sissako. They attended several of the events launching the Dalai Lama Center, including a talk by Carol Gilligan, "Learning to See in the Dark: The Roots of Ethical Resistance"; the Dalai Lama's blessing of the Mandala and his talk on "Ethics and Enlightened Leadership"; and the Philip Glass concert "Ahimsa: A

Tribute to Non-Violence & Humanity.” Sissako and Abdi met with Legatum Center for Development and Entrepreneurship founder and director Iqbal Qadir and managing director Michael Maltese for guidance on micro credit lending.

In collaboration with LSC, a screening of *Eight* was shown followed by a question-and-answer session by Sissako. He fielded questions after a screening of *Bamako* hosted by MIT Club Francophone. The Harvard Film Archives also hosted a screening of *Bamako* with Sissako present. Sissako met with members of the new student film club. He met with Emerson College associate film professor and MIT alumnus John Gianvito '81 (architecture, SM visual studies), Wellesley art professor Salem Mekuria, Harvard Film Archive programmer David Pendleton, and director Haden Guest.

Sissako participated in a panel, “Global Media,” for the Communications Forum and visited the following classes: Politics of International Development, taught by associate professor Chris Walley (Anthropology); International Development, taught by professor Alice Amsden (DUSP); the CMS graduate seminar, where he screened *Octubre*; and Undergraduate Ethics Seminar, cotaught by Patricia Weinmann, assistant coordinator of the Technology and Culture Forum, and professor Sally Haslanger (Department of Linguistics and Philosophy). He met with professor Esther Duflo (Department of Economics) in the Poverty Action Lab. Sissako had a fruitful meeting with the D-Lab team (Amy Smith, Victor Grau Serrat, Dennis Nagle, and Tanzanian guest inventor Bernard Kiwia) that led to a meeting with professor John Lienhard V (Department of Mechanical Engineering) about desalinization in Mauritania. He met with the Fab Lab team (Sherry Lassiter and Amy Sun).

Alan Katzenstein Artist-in-Residence Program

The Alan Katzenstein artist-in-residence program was fallow for 2008–2009 while it accrues more interest sufficient to run a residency.

Eugene McDermott Program

Video artist Bill Viola was the 2008–2009 recipient of the Eugene McDermott Award. In March, Viola presented several of his videos to the public in “An Evening with Bill Viola.” During his residency, he generously hosted three additional late-night screenings of his work along with a forum on problems in the artistic process. Viola visited the Camera Culture group with MAS associate professor Ramesh Raskar, the Singapore-MIT GAMBIT Game Lab with executive director Philip Tan, the CSAIL Computer Graphics Group with associate professor Fredo Durand, the Tangible Media Group with MAS professor Hiroshi Ishii, the Ecology Media Group with MAS researcher Dale Joachim, the Opera of the Future group with MAS professor Tod Machover, the Responsive Environments group with graduate student Mark Feldmeier (media arts and sciences), the SENSEable City Laboratory with Carlo Ratti, VAP graduate students, the List Visual Arts Center (LVAC) with Jane Farver, Senior House students for a tea hosted by Mark Feldmeier, and the Dalai Lama Center for Ethics and Transformative Values at MIT led by Tenzin Priyadarshi. He also visited the following classes: CMS.405 Media and Methods: Seeing and Expression, taught by CMS lecturer Glorianna Davenport; MAS 960 Spatial Information Design, taught by MAS assistant professor David Small; both the undergraduate- and graduate-level photography classes taught by VAP

lecturer Andrea Frank; and MAS.826 Projects in Media and Music, taught by MAS professor Tod Machover. Viola met with Anne Hawley of the Isabella Stewart Gardner Museum and Nicholas Baume of ICA. In addition, he had a fruitful encounter with VAP lecturer Jae Rhim Lee, graduate student Laurel Braitman (Doctoral Program in History, Anthropology, and Science, Technology, and Society), alumnus Andrew “Zoz” Brooks, and Tenzin Priyadarshi on the topic of art, nature, and spirituality. Viola also met with Zanele Muholi (see below).

Ida Ely Rubin Artist-in-Residence Program

South African visual artist Zanele Muholi (2008–2009 Ida Ely Rubin artist-in-residence) came to campus for two weeks in the spring. While on campus, she delivered her public talk, “Is’Khathi,” which is a Zulu expression that can be translated as “period in time” or “time of the month.” Muholi noted that the word has the added connotation that there is something secretive in/about this period in time and suggested that it is also about the politics of time.

Through SAA, Muholi and Graham Ramsay co-led a two-day photography workshop, “Creating Community through Photography.” Muholi attended and/or visited “Collision,” part of the VAP lecture series; SP.401 Introduction to Women’s and Gender Studies, taught by Program in Women’s and Gender Studies (WGS) lecturer Kim Surkan; Passing: Flexibility in Race and Gender, taught by MIT alumna Rachel Dillon from the Experimental Study Group (ESG); SP.695 Gender, Race, and the Complexities of Science and Technology: A Problem-Based Learning Experiment, cotaught by Anne Fausto-Sterling and Peter Taylor through the Graduate Consortium in Women’s Studies; MAS.960 Call for Action, taught by Chris Csikzentmihályi; both of VAP lecturer Andrea Frank’s photography classes; SP.409 Global Activism, taught by WGS lecturer Abha Sur; CMS.405 Media and Methods: Seeing and Expression, taught by Glorianna Davenport; the Peabody Essex Museum, ICA, and LVAC; and Heide Hatry’s Head and Tales at the Pierre Menard Gallery. Muholi met with the following people: MIT and

Wellesley African women students; Ramesh Raskar from the Camera Culture group; Cambridge city councilor Kenneth Reeves; ICA curator Jen Mergel; VAP and HTC graduate students; lesbian/gay/bisexual/transgender students and alumni; Peabody Essex Museum curators Philip Prodger and Trevor Smith; documentary filmmaker Hanna Rose Shell, Tom Levenson,

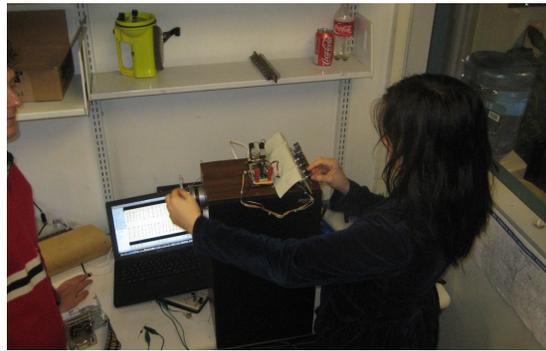


Ida Ely Rubin artist-in-residence Zanele Muholi, Haseeb Ahmed G (VAP), Alexander Rosenberg (VAP), Bard graduate student Gabi Ngcobo, and Matthew Mazzotta (VAP).

and Vivek Bald; Bill Arning and Mark Linga; Bill Viola; and Sachiko Sugiura of Kyoto University of Art and Design Artist Summit. While at MIT, Muholi was exceptionally productive in her own art practice and collaborated with VAP graduate students Alexander Rosenberg and Caitlin Berrigan and SAA instructor Graham Ramsay.

Brazilian multimedia installation artist Ana Maria Tavares (2007–2008 Ida Ely Rubin artist-in-residence) completed half of her residency during fall 2008. She again met with the SENSEable City group and with ocean engineering professor Nick Makris. In addition to studio visits with VAP students, she gave a talk on “The Production of Space: Art, Architecture and Urbanism in Dialogue” as part of the VAP lecture series. She also met with architecture professor Alexander D’Hooghe. Tavares moderated the Graduate Arts Forum “Disaster.” She reconnected with students who had visited São Paulo during the previous spring break with visual arts professor Antoni Muntadas. Tavares continued her discussions with HTC graduate student Fabiola López-Dúran toward a future collaboration on an exhibit. She attended the LVAC screening of *Pierre Bourdieu: Sociology is a Martial Art*; the Center for Advanced Visual Studies (CAVS), HTC, VAP, and CMS mixer; “Eastern Europe Today and the Role of Art in Times of Change” (Max Wasserman Forum on Contemporary Art); “Remote Habitats” (VAP lecture series); the Federal Emergency Management Agency (FEMA) trailer project class led by VAP lecturer Jae Rhim Lee; Joan Jonas’ performance workshop; and Adel Abdessemed: Situation and Practice (LVAC).

Filmmaker and music video maker Michel Gondry (2004–2005 Ida Ely Rubin artist-in-residence) returned to campus during Independent Activities Period for an LSC sneak preview of his film *Tokyo!*. Gondry met with students from the SAA animation class coled by Daniel Dahan ’12 (CMS) and Luis Blackaller (MAS alumnus). He made his annual pilgrimage to visit Noam Chomsky. Björk and sound engineer Damian Taylor accompanied Gondry during his visit to MIT. They met with members of the following research groups in the Media Lab: Computing Culture, Ecology Media, Fluid Interfaces, High Low Tech, Lifelong Kindergarten, Responsive Environments, Opera of the Future, Smart Cities, and Tangible Media.



Former Ida Ely Rubin artist-in-resident Michel Gondry watches as Björk tries out a musical instrument invented by Noah Vawter (MAS). (Photo by Noah Vawter)



Former Ida Ely Rubin artist-in-resident Michel Gondry photographs himself with the animation class.

Departmental Residencies

Unfortunately, there was insufficient budget to support this program during 2008–2009. Mary Sherman (mechanical engineering), a 2002–2003 artist-in-residence, continued to include the MIT community in Transcultural Exchange programming. Several faculty, alumni, and students, including Oshima, attended the “International Opportunities for Artists” conference.

Staffing News

A recent graduate of MIT holds the program coordinator position on a 13-month contract. Rebecca Motola-Barnes '08 (biology) joined Student and Artist-in-Residence Programs in July 2008, and Rebecca Millson '09 (DUSP) was hired to begin July 1, 2009. SAA coordinator Sam Magee (60% position), Ceramics Studio head Darrell Finnegan (50% position as of April 1, 2009), Photography Studio head Thery Mislick (14% position), and studio head of drawing and painting and open studio head (20% position), form the permanent staff team at SAA. Mazzotta won the first place Harold and Arlene Schnitzer Prize and graduated from VAP in June.

Student staff members Ashley Micks '09 (aeronautics and astronautics), Rachel Valdez '10 (biology), Tarick Walton '11 (civil and environmental engineering and urban studies and planning), Shan Wang '11 (management), Paula Te '11 (mechanical engineering), and Leah Brunetto '12 (architecture) were contributors to the success of Student and Artist-in-Residence Programs. Two new student staff positions were created this year: Ben Bloomberg '11 (electrical engineering and computer science) serves as the audiovisual liaison, and graduate student Samantha Earl (urban studies and planning) is specifically working on reaching the graduate student population to support the Artist-in-Residence Programs and the Graduate Arts Forum. Student staff members Anna Bershteyn '06 (G, materials science and engineering), Robin Dahan '12, Shaunalynn Duffy '09 (writing and humanistic studies), Monica Gallegos '11 (electrical engineering and computer science), Connie Lu '11 (civil and environmental engineering), Farre Nixon '09 (brain and cognitive sciences), Joel Veenstra '11 (civil and environmental engineering), Angi Wu '08 (biological engineering), and Tiffany Yee '10 (biology) made up the equally essential SAA team.

Michèle Oshima

Director

More information about Student and Artist-in-Residence Programs can be found at <http://web.mit.edu/spair/>.