

## List Visual Arts Center

The mission of the List Visual Arts Center (LVAC) is to present the most challenging, forward-thinking, and lasting expressions of modern and contemporary art to the MIT community and general public in order 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. These missions are accomplished through four 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 solely for loan to MIT students during the course of the academic year; and extensive interpretive programs to offer the MIT community and the public a variety of perspectives on LVAC's changing exhibitions and MIT's art collections.

### Current Goals

The immediate and ongoing goals of LVAC are to:

- Continue to present the finest international contemporary art that has relevance to the MIT community
- Implement a guest curator program
- Preserve, conserve, and resite works from the permanent collection
- Make needed alterations to the gallery spaces
- Continue to increase audience from both the MIT campus and the Boston area
- Increase cross-disciplinary and collaborative use of LVAC's exhibitions, programs, and facilities
- Engage in long-range planning for LVAC's future.

### Accomplishments

— Achieved attendance of 22,490.

— Offered regular gallery tours led by LVAC staff members and 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 95 groups.

— Implemented a fourth year of programming of the Media Test Wall, an 8' x 8' rear-projection screen located in the hallway of Building 56



*An installation view of the Media Test Wall, on which art videos are screened 24/7 in Building 56.*



*Dorothy and Roy Lavine, two longtime LVAC Advisory Committee members, are seen here attending a public event at the List. Upon their retirement from the Committee, a lecture series was named in their honor.*



*This work by Takashi Murakami was one of 11 works purchased for the Student Loan Art Program during the past year.*

that features 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 later placed in buildings throughout MIT or made available to students for borrowing through the Student Loan Art Program.

—Made loans of 223 artworks to various departments and individuals across the MIT campus.

—Presented the inaugural Lavine Lecture honoring Dorothy and Leroy Lavine, former members of the LVAC Advisory Committee.

—Received more than 65 positive critical reviews of exhibitions, including reviews in the *Boston Globe*, *Boston Herald*, *Boston Phoenix*, *Improper Bostonian*, *Weekly Dig*, *The Tech*, *Tech Talk*, *Artforum*, *Artforum International*, *Vanity Fair*, *Art in America*, *Art Newspaper*, *New York Times Magazine*, *AAA Travel News*, *Openart.net*, *Maverick Arts*, *Sculpture Magazine*, *Afterall*, *Contemporary Magazine*, *Absolutearts.com*, *TownOnline.com*, *Art on Paper*, *Art Papers*, *New York Times*, *WhiteCubes.org*, *Art New England*, *Contemporary Visual Arts*, *Modern Painters*, *Bomb*, *Architectural Record*, *Arts Media*, *Gloucester Newspapers*, and *J Magazine*, and *Big, Red, and Shiny* (<http://www.bigredandshiny.com/>).

—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. Four successful events were held, including a tour of galleries in New York City, a screening of a documentary film by Alberta Chu about sculptor Richard Serra, a talk with MIT comparative media studies professor Henry Jenkins on art and horror films, and a tour of the Stata Center.

—Added a total of 33 new works to the Student Loan Art Program, 22 of which were donated works and 11 of which were purchased. The majority of new works were exhibited in the Stratton Student Center during the academic year. They will be cycled into the lending collection in fall 2006.

—Hosted visitors from the American Association of Museums and completed a 10-year reaccreditation in fall 2004.

—Updated and distributed a color map of the MIT campus highlighting 36 major public artworks.

—Hosted residencies by artists Marjetica Potrc, Christian Jankowski, François Roche, and Natascha Sadr Haghghian.

—Presented a project with artist Paul Pfeiffer in conjunction with the Summer Olympics in Athens, Greece.

—Completed several cleaning, restoration, and maintenance projects, including the restoration of Scott Burton's benches in the E15 atrium; cleaning and conservation of tapestries by Joan Miro, Robert Goodnough, and Jack Youngerman; cleaning and conservation of Frank Stella's *Heads or Tails* and *Loohooloo*; scheduled maintenance on Bernar Venet's *Two Indeterminate Lines*; and repainting of Tony Smith's *For Marjorie*. Also initiated cleaning and restoration of Jacques Lipchitz's *Hagar in the Desert* and *Sacrifice III*.

—Hosted a gallery exhibition tour for MIT Council for the Arts members during their annual meeting.

—Participated in Freshman Arts Program Orientation and Campus Preview Weekend, providing tours and receptions.

—Provided two programs for MIT graduate students: a reception for the Student Loan Art Program and a mini art fair with three local art galleries.

—Continued implementing ArtWorks, an afterschool program which provides tours and seminars for Boston Arts Academy students interested in careers in



*Artist Paul Pfeiffer, right, with the US Ambassador to Greece and Mr. Panos Loukakos, the President of Technopolis, a cultural center of the city of Athens, at the opening of Pfeiffer's exhibition held in conjunction with the Summer Olympic Games.*



*Graduate students examining some of the photographs available from a Boston art gallery at the mini art fair held in Eastgate.*

the arts. Students from the dance department met with Kimberly Bigelow and Bridget High of the National Dance Project, Abigail Baisas of the New England Foundation for the Arts, and Nancy Jo Cardillo of the Dance Therapy Program at Lesley University. Visual arts students met with Camilo Alvarez of Samson Projects; Bonnie Kaplan, cultural access director for VSA Arts of Massachusetts and coordinator of Boston ARTreach; and Nicole Agois from Very Special Arts.

—Received two first-place awards from the New England section of the Association Internationale des Critiques d'Art (AICA) for the exhibitions *Michael Joo* (best monographic museum exhibition) and *Son et Lumière* (best thematic museum exhibition).

—Participated in many MIT outreach efforts, including Campus Preview Weekend for accepted high school seniors and the Outreach Midway for K-12 programs held in conjunction with President Hockfield's inauguration.

## Exhibitions

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

#### *Student Loan Art Exhibition*

September 3–13, 2004

At the annual exhibition of works from the Student Loan Art Collection, MIT students viewed works on display and then entered a lottery to be awarded the work of their choice on loan to hang in their dormitory, apartment, or office for the academic year.



*After visiting VSA, an arts organization that supports people with disabilities, students in ArtWorks created self-portraits using a technique for individuals with limited hand motion.*



*MIT undergraduate and graduate students, seen here viewing the exhibition in September, have the opportunity to borrow hundreds of prints and photographs through the Student Loan Art Program.*

*Cerith Wyn Evans: Thoughts Unsaid,  
Now Forgotten...*

October 7–December 31, 2004

Welsh artist Cerith Wyn Evans's site-specific projects explore the complex relationships between image and word, poetry and science, divination and earthly communication, and spoken and written language. The exhibition, together with a simultaneous showing of a selection of the artist's works at the Museum of Fine Arts, Boston, comprised Wyn Evans's first comprehensive museum exhibitions in North America.



*Welsh artist Cerith Wyn Evans created several new works for his exhibition, including this elegant, cryptic neon sign that was viewable from inside and outside the galleries.*

*John Coplans: Body Parts—  
A Self-Portrait*

October 7–December 31, 2004

A noted art critic and curator for most of his career, Coplans abandoned his criticism and curatorial work in 1980 to become, at age 60, a much-exhibited and almost immediately successful photographer. This exhibition showcased the final series of 26 powerful black-and-white photographs taken by Coplans of his own aging body, completed shortly before the artist's death in August 2003.



*One of 26 images that made up the last body of work by acclaimed photographer John Coplans, who passed away in 2003.*



A video still from Yael Bartana's *Ad De'lo Yoda* on view in the LVAC's Bakalar Gallery.

*Yael Bartana: Three Works*

October 7–December 31, 2004

This solo exhibition by Israeli artist Yael Bartana included three short video works: *When Adar Enters* (2004), *Kings of the Hill* (2003), and *Ad De'lo Yoda* (2003). Bartana often focuses on the activities and rituals of everyday life in Israel. She is particularly interested in rituals that may be unfamiliar to an international audience and in uncovering the underlying themes within them.



A group from MIT's day care program visited Pavel Braila's installation, which included video projections, photographs, and a brass floor that resembled gold bullion.

*Pavel Braila*

February 10–April 10, 2005

Pavel Braila was born in 1971 in Chisinau, Republic of Moldova, where he still resides. Much of his work documents contemporary life in this small country located between Romania and Ukraine, which has a long history of foreign domination. This was Braila's first solo exhibition in the United States and featured the premiere of *Barons' Hill* (2004), a large-scale installation of six video projections and a selection of large-scale photographs dealing with the Roma population of Moldova. Also presented was *Shoes for Europe* (2002), a projection of a film accompanied by a short text, for which he has gained exposure and international acclaim throughout Europe.

*Kimsooja: Seven Wishes and Seven Secrets*

February 10–April 10, 2005

This exhibition of the work of Korean-born, New York-based artist Kimsooja includes her videos *Sewing into Walking: Kyoung Ju* (1994) and *Invisible Mirror* (2003), as well as works from *The Seven Wishes* (2004), a recent portfolio that consists of large Iris prints of the fabrics traditionally given to newlyweds in Korea. The exhibition also extended to a screening at the Media Test Wall of eight videos from her breathtaking video project.



*One of seven prints by Kimsooja that depict fabrics traditionally given as wedding presents in Korea. The works were a recent purchase displayed at the List.*

*Sturtevant: The Brutal Truth*

May 5–July 10, 2005

This was the first comprehensive museum exhibition by Paris-based American artist Sturtevant. Best known for her replication of works by artists such as Marcel Duchamp, Jasper Johns, Felix Gonzalez-Torres, and Andy Warhol, Sturtevant proposes a provocative expanded definition of originality, authorship, the role of the creator, and the future meaning and purpose of art. This exhibition, which was organized by the Museum für Moderne Kunst in Frankfurt won the Beaux-Arts (Paris) award for the best international exhibition.



*In Sturtevant: The Brutal Truth, an award-winning exhibition organized in Frankfurt, a go-go dancer created activity in the space two times a week.*

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

*Anthony Goicolea: Classroom*

July 23–September 19, 2004

In *Classroom*, the artist portrays two very anxious students who have a hard time sitting still. One tugs nervously at his hair until he pulls out handfuls. The other constructs a set of chalk fingernail extensions that allow him to completely cover a chalkboard in one explosive burst of drawing. As the videos end, these two troubled youths fidget with embarrassment, contemplating the results of their behavior. While nervousness is familiar to anyone who was a student at test taking time, their ways of coping with the stress are humorously absurd and not to be emulated.

*Nancy Davenport: Weekend Campus*

September 24–November 24, 2004

Davenport's piece is an homage to the great French filmmaker Jean-Luc Godard's 1967 film *Weekend*, which is famous for an eight-minute continuous tracking shot in which Godard catalogues all the dominant types of persons who made up French society of the time. The other major source for Davenport's piece is Andy Warhol's *Disasters*, a series of paintings from 1963 depicting car crashes, suicides, and poisonings drawn from newspaper reports. *Weekend Campus* manifests the deep ambivalence the artist feels for the university as symbolic social space dedicated to learning.

*Jason Salavon: The Late Night Triad*

December 17, 2004–January 30, 2005

To create the video work *The Late Night Triad*, American artist Jason Salavon obsessively recorded hundreds of hours of programming from *The Tonight Show with Jay Leno*, *Late Night with Conan O'Brien*, and *Late Show with David Letterman*. Salavon then wrote code in the C programming language that generated the frame-by-frame mean average of pixel values from 64 different nights of each of these shows. The resulting looped triptych projection is accompanied by the averaged sound from all of the programs, resulting in an experience in which the viewer sees and hears all 192 of these introductory sequences simultaneously.

*Kimsooja: 8 Different Videos*

February 10–April 10, 2005

Presented in conjunction with the exhibition *Kimsooja: Seven Wishes and Secrets*, this collection of eight videos comes from a video project titled *A Needle Woman*. Created between 1999 and 2001, the works document Kimsooja, dressed in simple gray clothing, standing rigidly in the busy streets of Tokyo, Shanghai, Delhi, New York, Mexico City, Cairo, Lagos, and London.



*Kimsooja has shot several videos titled A Needle Woman in various international cities. In this film still from the Media Test Wall, she is seen standing still as the citizens of Delhi speed by her.*



*Robert Breer: 30 Years*

April 12–June 12, 2005

Selected film works by legendary artist Robert Breer were presented in conjunction with the Boston Cyberarts Festival. Breer's playful and experimental works incorporate scenes and objects from everyday life with repetition and motion, capturing aspects of beat poetry with their collage aesthetic. Over the course of his 50-year career as a painter, kinetic sculptor, animator, and filmmaker, Breer has remained an innovator in hybrid art. In recent years his films have been increasingly championed as significant achievements of the postwar avant-garde.

*Videos by Oliver Herring*

June 13–September 9, 2005

Herring first gained international recognition for his sculpture series *A Flower for Ethyl Eichelberger: An Ongoing Project* (1991–1994), a memorial to the legendary East Village drag performer and avant-garde playwright in the form of oversized clothes and objects knit from shimmering reams of Mylar tape. Continuing a signature theme of transforming simple elements into complex and captivating works, his current videos use commonplace editing techniques like reversals and time lapses to create striking visuals and playful narratives.

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

*Josef Albers: Interaction of Color*

March 22–July 16, 2004

The exhibition consisted of a portfolio of color studies by this major abstract expressionist. These works were then placed throughout Simmons Hall.

*Selections from the Collection*

July 26–November 19, 2004

A sampling of interesting works from MIT's permanent collection and Student Loan Art Collection were displayed.

*Robert Rauschenberg: XXXIV*

*Drawings for Dante's Inferno, 1963*

December 1, 2004–April 1, 2005

Influential pop artist Robert Rauschenberg produced 34 illustrations for Dante's *Inferno*, one drawing for each of the cantos. The portfolio of lithographs was based upon the original drawings and is from the LVAC collection.



*Andy Warhol's cow print was one of many colorful works on exhibit in the selections show at the Dean's Gallery in the Sloan School of Management, as seen in this announcement card.*

*Photographs from the Arlette and Gus Kayafas ('69) Collection*

April 11–August 5, 2005

Mr. Kayafas is the photographic editor for the estate of Harold Edgerton and was the editor for Edgerton's book *Stopping Time*. On exhibition was a selection of recent donations by Edgerton, Ezra Stoller, Rosalind Solomon, and others.



*A view of the Dean's Gallery with works donated by Arlette and Gus Kayafas ('69).*

### Interpretive Program Highlights

LVAC curatorial and education staff led 95 gallery tours for groups from such institutions as the School of the Museum of Fine Arts, Massachusetts College of Art, Rhode Island School of Design, Art Institute of Boston, University of Massachusetts–Boston, Harvard University, Emerson College, Suffolk University, Boston University, New England School of Art and Design, Tufts University, Pratt Institute, Elderhostel of the Museum of Science, St. Scholastica Academy (Colorado), University of Massachusetts–Amherst, University of Massachusetts–Lowell, New England School of Arts and Design, Lesley University, Boston Arts Academy, Plymouth State University, YMCA Chelsea, and Institute of Contemporary Art, Boston. Tour groups from within MIT represented Comparative Media Studies, Visual Arts, Freshman Arts Seminar Advising Program, Architecture and Urban Planning, the Council for the Arts, Artists Behind the Desk, Asian Studies, and History, Theory, and Criticism.

Other interpretive activities included the following:

- Numerous gallery talks by curator Bill Arning, education and outreach coordinator Hiroko Kikuchi, and director Jane Farver.
- Three film series organized by John Gianvito, a local film historian and college professor. The eight films were by such filmmakers as Guy Debord, Brigitte Cornand, Jill Godmilow, Derek Jarman, Christophe Draeger, and Sergey Dvortsevov. Gianvito introduced the films and led post-screening discussions.
- An artist talk with Cerith Wyn Evans in conjunction with the exhibition of his work *Thoughts Unsaid, Now Forgotten...* (October 9, 2004).

- A lecture by *Newsweek* art critic Peter Plagens (October 26, 2004).
- A lecture by Howard Yezerski of the Howard Yezerski Gallery, Boston (November 12, 2004).
- An MIT History Night in conjunction with the Cerith Wyn Evans exhibition *Thoughts Unsaid Now Forgotten...*. Ken Avery, general manager of WMBR, and Martin Klein ('62), MIT Museum board member, offered anecdotes on the history of experimental radio at MIT, as well as on the Slide Rule Man, a character from MIT's past. Klein's audio recording of the Slide Rule Man was featured in the exhibition.
- An artist talk with Pavel Braila in conjunction with the exhibition of his work (February 12, 2005).
- Also in conjunction with the Pavel Braila exhibition, a music performance and discussion by Petra Margita Gelbert, PhD candidate in ethnomusicology at Harvard University and Romani activist (February 23, 2005).
- In conjunction with the Boston Cyberarts Festival, a discussion with legendary artist, animator, and filmmaker Robert Breer led by LVAC curator Bill Arning (April 26, 2005). Breer showed examples of his work from the last 50 years, and a selection of his films was also on view at the Media Test Wall through June 12, 2005.
- Also in conjunction with the Boston Cyberarts Festival, a discussion by Debra Singer, executive director and chief curator of the internationally renowned performance and new media space the Kitchen, of her vision for the future of the organization. Singer was until recently a curator at the Whitney Museum of American Art and was one of the curators of the 2004 Whitney Biennial (April 29, 2005).
- "The Minimal Unconscious," a lecture by James Meyer as part of the Leroy and Dorothy Lavine Lecture Series. The lecture considered problems in the production methods of minimalist art during the 1960s and 1970s as revealed in the collecting practices of one of its leading patrons, Giuseppe di Panza. Meyer is associate professor of art history at Emory University (May 3, 2005).
- In conjunction with the exhibition *Sturtevant: The Brutal Truth*, an artist talk with Sturtevant and Michael Lobel, assistant professor of art history in the School of the Humanities and director of the MA program in modern and contemporary art, criticism, and theory at Purchase College, State University of New York (June 12, 2005).
- A lecture by Robert Rosenblum, a revered art history professor at New York University who specializes in 18th to 21st century European and American art (June 21, 2005).

## Collections

### Permanent Collection

There were four gifts of art to the permanent collection: Dmitri Hadzi's sculpture *Cycladic Sentinel* was given by Catherine Liddell in memory of her husband Michael L. Dertouzous; Pavel Braila's photograph *Barron's Hill #5 (Roma Family)* was a gift of Galerie Yvon Lambert; and two paintings by Fay Chandler, *Random Sample* and *The Week Before*, were gifts of the artist.



*MIT professor Michael Dertouzous with the Dmitri Hadzi sculpture that has been donated to MIT in his honor. The campus is already graced by another work by Cambridge-based Hadzi.*



*The maquette used by Sarah Sze as she developed her Percent-for-Art installation for the Sydney Pacific Graduate Dormitory. She developed the work in France at the former studio of Alexander Calder, whose *The Big Sail* is one of MIT's most visible artworks.*

### Percent-for-Art

Patricia Fuller continued to oversee the development of several artworks under this program. Sarah Sze is working on a project for the Sydney-Pacific Dormitory, while Jenny Holzer is producing a work for the Vassar Streetscape. Mark di Suvero was selected as artist for the landscaped area near the Stata Center. Several other projects are in the beginning stages.

### **Student Loan Art Program Collection**

The Student Loan Art Program attracted 1,193 MIT students to the LVAC gallery over the period of the exhibition of artworks. A total of 970 students submitted entries to the lottery to borrow artwork, and approximately 356 works were disbursed.

### **Administrative Changes**

Training was provided for 14 interns from the Rhode Island School of Design, Massachusetts College of Art, School of the Museum of Fine Arts, Kansas City Art Institute, Art Institute of Boston, Tufts University, New York University, Harvard University, University of North Carolina, Art Institute of Chicago, Venice University, Boston University, and MIT, as well as individuals who had previously completed school.

### **Finances/Funding**

— *Kate Ericson and Mel Ziegler: America Starts Here, 1985-1995*, a future exhibition, received a \$15,000 award from the Judith Rothschild Foundation, a \$15,000 award from the Peter Norton Family Foundation, and a \$10,000 award from the Elizabeth Firestone Graham Foundation.

— The Institute of Museum and Library Services (IMLS) awarded \$98,908 for “Beyond 20 Ames Street,” a project that parallels MIT’s OpenCourseWare in bringing more LVAC materials to the public via online technology.

— Artists’ residencies received a second year of support at \$25,000 from the Nimoy Foundation.

— *Sensorium*, scheduled for 2006, received \$25,000 from the National Endowment for the Arts.

— The John H. and H. Naomi Tomfohrde Foundation awarded \$5,000 for support of film programming.

— Operating support came from the Council for the Arts at MIT and the Massachusetts Cultural Council.

— Alumnus Edwin Roos pledged \$20,000 for arts on campus.

— The David W. Bermant Foundation: Color, Light, Motion awarded a total of \$16,000 for the restoration of a sculpture by Otto Piene and the production of a brochure for Jenny Holzer’s Percent-for-Art installation.

— Education programs received a \$2,500 grant from the Milton and Sally Avery Arts Foundation.

— The Friends of Boston Artists program has generated over \$5,000 in gifts from over 20 individuals.

- Alumnus Martin Zimmerman is awarding funds to permit the use of outside curators to supplement LVAC staff.
- Student Loan Art Collection purchases and framing received the support of the Campus Activities Council and the Dean’s Office of the Sloan School of Management.
- Special programs for MIT graduate students were awarded \$5,000 by Dean Isaac Colbert through the Student Life Fee.
- The Andy Warhol Foundation for the Visual Arts awarded a \$10,000 discretionary grant in support of *Sturtevant: The Brutal Truth*.
- An anonymous individual gave \$600,000 in support of a public art commission by Anish Kapoor.
- In-kind donations were received from the Hotel@MIT, Phoenix Media Communications Group, and Boston Beer Company.

### **Future Goals**

- Revamp the LVAC website to improve provision of 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. While start-up funds are available from IMLS, pursuit of this goal will require ongoing funds and resources.
- 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 programs. Meeting this goal requires additional funding and expertise.
- Develop a comprehensive program of exhibitions and public programs consistent with MIT’s mission that can attract large-scale funding.
- Expand upon the Media Test Wall effort to present art in 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.
- Develop web-based systems for providing self-guided tours and for implementing exhibition organization and better in-house communication.
- Expand the Advisory Committee and improve long-range planning efforts.
- Attract major new gifts of art for the MIT collection.

## Personnel Information

Director Jane Farver was named 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 contributed an essay to Artur Zmijewski's catalogue for his exhibition representing Poland at the 2005 Venice Biennale. She was a panelist for the Bogliasco Foundation (Genoa); conducted studio critiques at the Rhode Island School of Design and the School of the Museum of Fine Arts, Boston; was a juror for the Institute of Contemporary Art in Boston and for the NEO exhibition at the Cleveland Museum of Art in Ohio; and lectured on the List Center's programs at Cooper Union in New York. She conducted a conversation with artist Cai Guo Qiang for the New York City Percent-for-Art Program and was a commissioner for the United States exhibition for the Olympic Games in Athens, Greece. She also attended the Contemporary Director's Conference in Connecticut.

Curator Bill Arning has begun a master's program in art history at Tufts University. One of the artists in his 2004 exhibition *Son et Lumiere*, Ann Lislegaard, represented Denmark at the 2005 Venice Biennale, and Arning wrote the essay on her work for the exhibition's catalogue. Arning's essay on London-based painter Simon English, "Picture Addiction," was included in a monograph on that artist published by Black Dog Press, *Simon English: The Army Pink Snowman*. Arning attended the prestigious National Curators Conference in Los Angeles, hosted by the Los Angeles Museum of Contemporary Art.

Education and outreach coordinator Hiroko Kikuchi organized a year-long public/performance art project and exhibition called *Sifting the Inner Belt* (supported by LEF Foundation, Boston Center for the Arts, and the National Bitter Melon Council). She also participated in the Performance Studies International Conference at Brown University and performed in the Performance Festival in Salt Lake City. She served as a guest artist/lecturer for the Maine College of Art, Art Institute of Boston, and School of the Museum of Fine Arts, Boston. She is on the exhibition advisory committee for Art Interactive and the steering committee for the Arts and Business Council of Greater Boston.

## Advisory Committee

Geoffrey Hargadon, Jon Hendricks, John Melick, Ute Meta-Bauer, Tony Podesta, and David Solo were added to the Advisory Committee.

**Jane Farver**  
**Director**

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