

List Visual Arts Center

The mission of the MIT List Visual Arts Center (LVAC) is to present and support production of the most challenging, forward-thinking, and lasting expressions of modern and contemporary art to the MIT community and general public to broaden the scope and depth of cultural experiences available on campus. LVAC's mission is also to reflect and support the diversity of the MIT community through the presentation of diverse cultural expressions. This goal is accomplished through four avenues:

- 1) Temporary exhibitions in the LVAC galleries (Building E15) of contemporary art in all media by the most advanced visual artists working today
- 2) The permanent collection of art, comprising large outdoor sculptures, artwork 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, and also 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
- 3) A lively artist-in-residence program that permits the MIT students and community access to an array of highly regarded international artists
- 4) 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

The immediate and ongoing goals of LVAC are to:

- Continue to present the finest international contemporary art relevant to the MIT community
- Continue to implement guest curator and artist-in-residence programs
- Preserve, conserve, and relocate works from the permanent collection
- Make needed alterations to gallery spaces
- Increase the audience from both MIT and the Boston area
- Increase cross-disciplinary and collaborative use of LVAC's exhibitions, programs, and facilities
- Launch a new website in fall 2007
- Engage in long-range planning for LVAC's future

Accomplishments

- Achieved attendance of 22,313.
- MIT's Percent-for-Art Program was rated one of the 10 best such programs in the United States by *Public Art Review Magazine* in a poll of 500 curators and arts administrators.

- Published the catalog *Sensorium: Embodied Experience, Technology, and Contemporary Art* in conjunction with the MIT Press.
- Two LVAC exhibitions received Best Show awards from the New England Art Critics Association.
- Regular gallery tours were 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 115 groups.
- Implemented a sixth 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 MIT 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, 185 permanent collection artworks were installed on campus by LVAC staff. Currently, 1,093 artworks overseen by LVAC are sited at various locations on the MIT campus and locations as far afield as the MIT Haystack Observatory.
- Received more than 38 positive critical reviews of exhibitions, including reviews in the *Boston Globe*, *Boston Phoenix*, *New York Times*, *Artblog.net*, *Weekly Dig*, *Tech*, *Tech Talk*, *Artforum.com*, *Artscope*, *New York Art Magazine*, *Plan 66*, *BerkshireFineArts.com*, *BigRedandShiny.com*, *Public Art Review*, *Sculpture Magazine*, *Art Papers*, *Art New England*, *New England Journal of Aesthetic Research*, *Daily News*, *Harvard Crimson*, and *Wired Magazine*.
- 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 tour of galleries and museums in New York City's Harlem and Bronx neighborhoods, a tour of MIT senior research scientist Mandayam Srinivasan's Touch Lab, a tour of South End and South Boston artist studios and art spaces, and a talk by Professor Caroline Jones about the *Sensorium* exhibition.
- Added a total of 20 new works to the Student Loan Art Program. 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 2008.
- Conducted residencies with artists Christian Jankowski, Natascha Sadr Haghghian, Mathieu Briand, and François Roche and initiated residencies by artists Chantal Akerman, David Claerbout, and Su-Mei Tse for the coming year.
- Completed the conservation of Dimitri Hadzi's *ELMO-MIT* at the Hayden Library; carried out scheduled maintenance on Frank Stella's *Loohooloo* and Bernar Venet's *Two Indeterminate Lines*; completed minor conservation on Mark diSuvero's *Aesop's Fables* prior to its dedication in October 2006; and sought

recommendations, proposals, and estimates for restoration of Kenneth Noland's *Here-There* Wiesner Building mural.

- 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 four programs for MIT graduate students, including a reception for the Student Loan Art Program and a bike tour of the campus art collection.
- Participated in many MIT outreach efforts, including Campus Preview Weekend and the first-ever MIT Graduate Alumni Reunion.

Exhibitions

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

Student Loan Art Exhibition

September 5–17, 2006

This exhibition of works from the Student Loan Art Collection allowed MIT students to view works and then enter a 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 a selection of approximately 400 framed prints and photographs by leading modern and contemporary artists such as Berenice Abbott, Louise Bourgeois, Nancy Spero, Jasper Johns, Roy Lichtenstein, Joan Miró, Takashi Murakami, Nam June Paik, Lorna Simpson, Cindy Sherman, and many others. It also familiarized new students with the location of LVAC.

Sensorium: Embodied Experience, Technology, and Contemporary Art

Part I: October 12–December 31, 2006

The impact of new technology has reshuffled the established hierarchy of the senses and radically changed people's lives. This two-part exhibition explored various ways in which contemporary artists address the influence of technology on the senses. *Sensorium: Part I* featured *UBIQ, A Mental Odyssey*, an environment by Mathieu Briand based on



A rush of MIT students pick up artwork from the annual Student Loan Art Program in September.

the film *2001: A Space Odyssey*, and also presented works by artists Janet Cardiff and George Bures Miller, Ryoji Ikeda, Bruce Nauman, and Sissel Tolaas. A 260-page catalog, copublished with the MIT Press, accompanied the exhibition.

Alix Pearlstein: The King, the Mice and the Cheese

October 12–December 31, 2006

This exhibition included a trio of works—*Forsaken* (2003), *Crash* (2004), and *All Day and a Night* (2005)—each of which was made up of a series of vignettes enacted by an ensemble of characters who perform complex and shifting psychological games about



An image of Janet Cardiff and George Bures Miller's sound installation Opera for a Small Room from the exhibition Sensorium: Part I.

Visitors to Sensorium use Mathieu Briand's helmets, which swapped the wearer's view with that of other visitors.



A local artist experiences Sissel Tolaas's art: a wall covered in paint that included microencapsulated odors.

power and control. Pearlstein conjured the dark side of group activities using spare dialogue and abstract sets. The psychology of each scenario was clearly articulated, allowing viewers to project their own relationship onto these strangers.

Sensorium: Embodied Experience, Technology, and Contemporary Art

Part II: February 8–April 8, 2007

The second installment of *Sensorium* continued to explore technology's impact on the senses. Mathieu Briand's multimedia environment again served as an introduction to works from artists Natascha Sadr Haghghighian, Christian Jankowski, François Roche and R&Sie(n), and Anri Sala. These works included Roche's proposal for an inflatable tearoom on the MIT campus and Jankowski's exploration of Internet chat-room interactions. Curators Bill Arning, Jane Farver, Yuko Hasegawa, and Marjory Jacobson organized both parts of *Sensorium*.

Nabila Irshaid: Flying Carpet

February 8–April 8, 2007

This exhibition was an interactive installation and video project that addressed the artist's Palestinian heritage as well as technology's potential to foster mutual understanding among people of different cultural and geographic backgrounds. Exhibition visitors were able to communicate with visitors at the Bethlehem Peace



Albanian artist Anri Sala had two works in Sensorium: Part II (as well as a project on the Media Test Wall in the spring).



Visitors from MIT's Department of Architecture explore architect François Roche's plans for a pavilion that would convert urine into tea. The plans were on view in Sensorium: Part II.

Center and Art School at the West Bank through the use of web cams and chat postings. A video was also projected that featured Irshaid's documentation of West Bank Palestinians' varying responses to the question "Where would you fly if you had a flying carpet?" An earlier version of *Flying Carpet* was first presented in April 2006, simultaneously at the Museum der Moderne Salzburg Rupertinum in Austria and at the Goethe-Institut in Ramallah, Palestine.



Nabila Irshaid, whose exhibition linked Cambridge with the West Bank, demonstrates her piece for a visitor.

Cameron Jamie

May 5–July 8, 2007

Jamie's work brings together investigative strategies, autobiography, mythologies, vernacular traditions, and urban folklore in an examination of contemporary life, people's fascination with the outlandish, and their need for escapism. This exhibition presented works ranging from drawings to sculptural objects and films created over the past 20 years, many of which had never been shown together. Also featured was the artist's acclaimed film trilogy (*BB*, *Spook House*, and *Kranky Klaus*) along with selections from his photographic studies, ephemera, and archival material collected during the production of the films. The exhibition was organized by the Walker Art Center, Minneapolis.



An installation view of Cameron Jamie's multimedia exhibition, organized by the Walker Art Center.

Exhibitions Presented on the Media Test Wall in Building 56

Laurent Grasso: Eclipse

August 28–November 10, 2006

This video appears to be a beautifully photographed astronomical film of a total solar eclipse at sunset. If one views the video believing it to be a scientific document, the experience is memorable. However, based on his studies of websites that expose false UFO sightings, Grasso intended *Eclipse* to be seen as the staged semimiraculous event that it is. He acknowledges that the lines between gullibility and belief and between joyless suspicion and healthy skepticism are obscure. This was the artist's first US exhibition.

Keith Fullerton Whitman: Travel

November 22, 2006–January 19, 2007

This personal and introspective work is a diary of Whitman's globetrotting lifestyle, a result of his career as a noted artist in the field of electronic music. *Travel* was inspired by today's frenetic lifestyle: as distances across the world shrink, they are also becoming more condensed and confusing. The 13-minute-long video incorporates music and visual images that represent a constant state of disorientation—a permanent condition of travel and motion. Whitman, who worked in the MIT Media Lab in 2004, created this film as a prototype for a forthcoming hourlong version.

Kota Ezawa: Three Works

January 22–April 13, 2007

This collection of videos, which mixes images from film and television and from fiction and news, included *Home Video* (2001), *The Simpson Verdict* (2002), and *Airport* (2004). Ezawa's works are in the form of insistently flat animated renderings of scenes both infamous and familiar that remake the everyday as strange. Using simple vector-based computer drawing tools that reveal the artist's hand-drawn "touch," these films reenergize images dulled through repetition in a culture in which moving images are ubiquitous.



Kota Ezawa's three videos on the Media Test Wall were quite popular; the piece shown here was simultaneously on view at the Museum of Modern Art.

Anri Sala: Time after Time (2003)

April 20–June 29, 2007

Time after Time documents a solitary horse in the middle of the highway, next to a median strip. This moving and disturbing video serves as a metaphor for a clash of nature and progress and our inability to focus on the needs of our fellow creatures. It is a part of *Point of View: An Anthology of the Moving Image*, produced by Bick Productions and the New Museum of Contemporary Art. Sala is an Albanian artist known for his innovative, conceptually driven documentaries that often involve sensory translations.

Exhibitions Presented at the Dean's Gallery, MIT Sloan School of Management*Original Architectural Drawings and Prints by Richard Fleischner*

May 19–September 8, 2006

In 1985, architect I.M. Pei (MIT '40) and artists Scott Burton, Kenneth Noland, and Richard Fleischner collaborated on the Percent-for-Art Program for MIT's Wiesner Building, home to the List Visual Arts Center and the Media Lab. This exhibition showcased 18 original architectural drawings for the plaza by Providence, RI-based

artist Richard Fleischner, who has won numerous honors including three National Endowment for the Arts fellowships.

Neil Welliver: Prints from the Maine Landscape

September 15, 2006–January 15, 2007

This exhibition featured seven large serigraphs, completed in the 1970s, that depict Welliver's interpretation of the Maine landscape. Welliver's life was filled with personal hardships that create a tragic element in his work. His images, which he would sketch *en plein air* and then re-create in his studio, depict an untamed natural world filled with twisted piles of fallen brush, rushing water, boulders, and rocky hillsides. They often portray a calm that reveals the emotional state of the artist, and they allow the viewer time to investigate and see intimately the nature to which he was so deeply connected.



Drawings and blueprints of Richard Fleischner's design concepts for the plaza between the Wiesner Building and MIT Medical were exhibited in the Dean's Gallery.



A detail of a work by Maine artist Neil Welliver, who was featured in a solo exhibition in the Dean's Gallery at the MIT Sloan School of Management.

Selections from the Collection I

January 22–June 1, 2007

This exhibition presented a selection of 13 prints from LVAC's Student Loan Art Collection. The collection is a wonderful art resource for students, providing them with exposure to examples of work by regional and international artists. The artists featured in *Selections I* ranged from the famous to the underrecognized and included Eric Avery, Walter Darby Bannard, Varda Chryssa, Susan Crile, Robert Cumming, Aaron Fink, Edward Henderson, Don Nice, Edward Stasack, Pat Steir, Andy Warhol, and Jack Youngerman.

Selections from the Collection II

June 11–October 19, 2007

The *Selections II* exhibition, which included 14 prints from LVAC's Student Loan Art Collection, was the second in a series highlighting works from the collection. The

works represent a variety of different printmaking techniques and stylistic approaches. The artists featured include José Bedia, Varda Chryssa, Roni Horn, Le Corbusier, Alfred Leslie, Joan 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 MIT Sloan School of Management helped to reframe them so that they would be available again for students to borrow for years to come.



An installation view of 9 Evenings Reconsidered, an exhibition that explored a series of important performance events in New York City. The exhibition toured to Montreal after closing at MIT in the spring.

Traveling Exhibitions

9 Evenings Reconsidered: Art, Theatre, and Engineering, 1966, was presented at the Ellen Art Gallery, Concordia University, Montreal, from March 8 through April 29, 2007.

America Starts Here: Kate Ericson and Mel Ziegler was presented at the Austin Museum of Art, Austin, Texas, from February 10 through May 6, 2007, and was then on view at the H&R Block Artspace, Kansas City Art Institute, Kansas City, Missouri, through September 29, 2007.



This installation view shows works by Kate Ericson and Mel Ziegler. The exhibition America Starts Here: Kate Ericson and Mel Ziegler, co-organized by LVAC, is touring nationally.

Total attendance for these exhibitions was 15,339.

Interpretive Program Highlights

LVAC curatorial and education staff led 115 gallery tours for groups from such institutions as the School of the Museum of Fine Arts, Massachusetts College of Art, Art Institute of Boston, University of Massachusetts–Boston, Harvard University, Emerson College, Suffolk University, University of Massachusetts–Amherst, New England Conservatory, Wentworth Institute of Technology, College of the Holy Cross, Lesley University, University of Delaware, and Institute of Contemporary Arts, Boston. Tour groups from within MIT represented Comparative Media Studies, the Visual Arts Program, the Freshman Arts Seminar Advising Program, the School of Architecture and Planning, the Council for the Arts at MIT, and the History, Theory, and Criticism Program.

Other interpretive activities included the following:

- A public discussion, in conjunction with *Sensorium: Part I* with artists Mathieu Briand, Janet Cardiff, George Bures Miller, and Sissel Tolaas; editor Caroline Jones; and curators Bill Arning, Jane Farver, and Marjory Jacobson (October 13, 2006).
- *Sensorium* gallery talks by Jane Farver and MIT professor of architecture William J. Mitchell (November 1, 2006), Bill Arning and Professor Sherry Turkle (December 13, 2006), MIT adjunct professor in writing Joe Haldeman (December 8, 2006), Marjory Jacobson (February 16, 2007), and Professors Caroline Jones and Chris Csikszentmihályi (March 30, 2007). All guest speakers from MIT were *Sensorium* catalog essayists.
- A tour of MIT's public art collection and a *Sensorium* gallery talk by Bill Arning (October 28, 2006).
- A gallery talk by artist Alix Pearlstein (November 4, 2006).



Artists, curators, and writers field audience questions after a panel discussion on *Sensorium*.

- A Thursday-night film series organized by curator John Gianvito. The nine films were by such filmmakers as Pierre Paul Renders, Frank Scheffer, Jacques Tati, Tony Conrad, Tammy Dudham, William E. Jones, and George Ratliff. Gianvito introduced the films and led postscreening discussions.
- An artists and curators panel with artists François Roche of R&Sie(n) and Natascha Sadr Haghghian; *Sensorium* curators Jane Farver, Yuko Hasegawa, and Marjory Jacobson; and moderator Caroline A. Jones (February 9, 2007).
- The annual Max Wasserman Forum on Contemporary Art, A Matter of Time: Feedback and Immersion in Video Installation Art, with panelists Stan Douglas, Thomas Y. Levin, and Diana Thater, moderated by Christopher Eamon (November 14, 2007).
- In conjunction with Nabila Irshaid's exhibition *Flying Carpet*, a program jointly sponsored by LVAC and the Muslim Students Association featured a dinner and workshop with the artist, MIT Muslim students, and representatives from the City of Cambridge Peace Commission (February 7, 2007).



Internationally known artists Diana Thater and Stan Douglas, two of four panelists on this year's Max Wasserman Forum on Contemporary Art, which focused on video.



Members of MIT's Muslim community meet with Palestinian artist Nabila Irshaid to discuss her work, which offered visitors the chance to interact with people in the West Bank.

- A gallery talk by artist Nabila Irshaid (February 10, 2007).

- A series of gallery talks by curators Bill Arning and Marjory Jacobson and *Sensorium* catalog essayist Chris Csikszentmihályi (February–March 2007).

- Two dinner meetings with students from Ashdown House and artist Lawrence Weiner, who was chosen to create a Percent-for-Art project for the new dormitory (February 20, 2007, and April 23, 2007).

- A lecture by Paris-based architect François Roche of R&Sie(n) cosponsored with the MIT Department of Architecture (February 27, 2007).

- A lecture by art historian Michelle Kuo (March 9, 2007).

- A poetry reading with *Sensorium* catalog essayist Mark Doty (March 21, 2007).



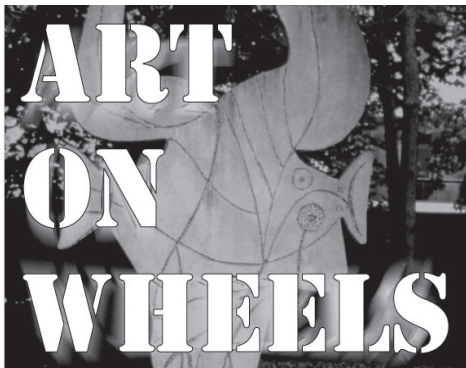
Fans surround Marvin Minsky, emeritus professor of media arts and sciences and a founder of the study of artificial intelligence, after he spoke about the film 2001: A Space Odyssey, for which he was an on-set advisor to Stanley Kubrick. Photo by Omari Stephens.

- A lecture by MIT Professor Marvin Minsky, a leader in the field of artificial intelligence, on *2001: A Space Odyssey* (April 5, 2007).

- Three events for MIT graduate students: an Art on Wheels tour of public art (July 11, 2006), a reception and lecture for the Student Loan Art Program (September 14, 2006), and a talk and dinner with artist Kota Ezawa, who presented work on the Media Test Wall (April 9, 2007).

- Marquard Smith (coauthor of the *Prosthetic Impulse*) gave a presentation titled “Redefining the Prosthetically Enhanced Body” (April 24, 2007).

- A gallery talk by Philippe Vergne, chief curator and deputy director of the Walker Art Center and curator for *Cameron Jamie* (May 5, 2007).
- “To the People of New York City—Palermo in and on America,” a lecture by Christine Mehring, assistant professor of the history of art at Yale University, delivered as part of the Leroy and Dorothy Lavine Lecture Series (May 8, 2007).
- Numerous gallery talks by curator Bill Arning, director Jane Farver, and educator Mark Linga.



**THE GRADUATE STUDENT
ROLLING ART TOUR**

THE LIST VISUAL ARTS CENTER INVITES
GRAD STUDENT SKATERS AND CYCLISTS
AND OTHERS TO BRING THEIR WHEELS
AND JOIN US FOR A FREE TOUR OF
THE MIT CAMPUS ART COLLECTION

TUESDAY, JULY 11.

(RAINDATE JULY 12.)

**5:30 PM. AT THE LVAC. (R15)
REFRESHMENTS PROVIDED**

QUESTIONS: 617.452.3586 LVAC@MIT.EDU

- A screening of *JO*, directed by Cameron Jamie, with a live sound score by musician Keiji Haino (May 17, 2007).
- VIP tours for three groups: guests of Boston’s Institute of Contemporary Art during the ICA’s grand opening (December 8, 2006), the board of overseers from the Philadelphia Institute of Contemporary Art (March 14, 2007), and members of the National Council of the Whitney Museum of American Art (May 4, 2007).
- “Joan of Arc and Hollywood,” a lecture by Robin Blaetz, associate professor of film studies at Mount Holyoke College (May 22, 2007).
- “America’s Fascination with Pro Wrestling,” a lecture by Sam Ford, MIT Comparative Media Studies graduate student (May 30, 2007).

The poster for Art on Wheels. Bicycles and skates helped participants see a great deal, from the Picasso near MIT’s Sloan School of Management to the David Smith and Sara Sze on the western edge of campus.

Collections

Permanent Collection

There was one gift of art to the permanent collection, Todd Siler's diptych *The Fractal Nature of Minds* (2000–2004), a gift of Patricia and Larry Marchant. Twenty additional artworks were transferred from the Student Loan Art Collection to the permanent collection as a result of their singular nature or increased insurance value.

Percent-for-Art

The installation of Sol LeWitt's design for a brightly colored terrazzo floor in the U-shaped atrium of the new physics building is nearing completion; the work was scheduled to be finished in advance of the opening of the building in fall 2007.

Lawrence Weiner was selected as the artist for the new Ashdown House graduate residence; the site committee and a group of resident graduate students approved Weiner's proposal.

Cai Guo Qiang was selected as the artist for the new home of the MIT Sloan School of Management. The process of selecting artists for both the Building E25 renovations and the new Center for Cancer Research is beginning. The new Media Lab building will impact the Wiesner Building's existing plaza, which was designed by Richard Fleischner as a Percent-for-Art project in 1985. The dean of the School of Architecture has endorsed having Fleischner redesign the plaza to reflect the altered sightlines, activities, and circulation patterns that the new building will establish.

LVAC public art curator Patricia Fuller provided tours of campus public art to Common Place, a retirement community; Boston College art students; participants in the International Opportunities for the Arts Conference; the National Committee of the Whitney Museum of American Art; the Harvard University Retirees' Association; Williams College Museum of Art fellows; and MIT Tech Reunions.



Graduate students were offered a special night to view works they could borrow from the Student Loan Art Program. While the atrium was filled with music and refreshments, the galleries were filled with thoughtful students.

Requests for information on MIT's Percent-for-Art Program as a model have been received from Princeton University; the University of California–Irvine; and the University of Houston.

Student Loan Art Program Collection

The Student Loan Art Program attracted 1,378 MIT students to the LVAC gallery over the period during which artwork was exhibited; 925 students submitted entries for the lottery to borrow artwork; and 380 works were distributed. Twenty new works were added to the collection during the year.

Administrative Changes

Hiroko Kikuchi resigned her position as educator/outreach coordinator, and Mark Linga, former assistant curator for education at the Southeastern Center for Contemporary Art, took over the position.

Training was provided for the following individuals who did internships or volunteered at LVAC: Leigh Brodie, School of the Museum of Fine Arts/Tufts; Stacie Bumgarner, MIT; Jeremy Chu, Art Institute of Boston; Cameron Cundiff, School of the Museum of Fine Arts; Kathy Dombrowski, Boston University; Shlomit Dror, Bard College; Eenah Eoh, New York University; Eve Essex, Rhode Island School of Design; Karen Fegley, Massachusetts College of Art; Nathaniel Fink, Maryland Institute College of Art; Zoe Foss, Boston University; Claire Grace, Harvard University; Joe Graham Felsen, Rhode Island School of Design; Erica Greenwald, Cornell University; Kosuke Ikeda, Tokyo National University of Arts and Music; Helen Indorf, Rhode Island School of Design; Natasha Llorens, Simon's Rock; Justine Ludwig, Colby College; Juniper O'Hare, Harvard University; Alex Palmisano, Massachusetts College of Art; Monica Russo, Massachusetts College of Art; Martina Tanga, University College, London; Kelli Thompson, School of the Museum of Fine Arts/Tufts; and Lizzy Toonen, Dutch Open University.



Attentive listeners get a personal tour of Cameron Jamie's exhibition with visiting curator Philippe Vergne.



Japanese composer, guitarist, and "noise artist" Keiji Haino provided a live accompaniment to Cameron Jamie's JO, a film that includes images of Orleans' Joan of Arc pageant and Coney Island's Fourth of July hotdog-eating contest.

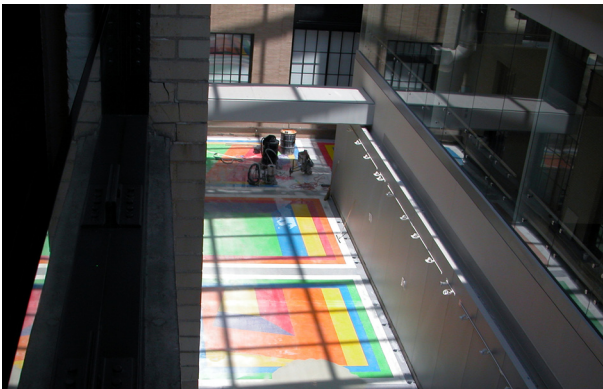
Finances/Funding

- The Nimoy Foundation renewed support for LVAC's artist residency efforts with a grant of \$20,000.
- The *Sensorium* exhibitions received support from a wide range of organizations and individuals, including the National Endowment for the Arts; Etant donnés: The French American Fund for Contemporary Art; the LEF Foundation; Martin E. Zimmerman; the Japan Foundation; Cultural Services of the French Embassy; the Taipei Museum of Contemporary Art; the Office for Contemporary Art Norway; the American-Scandinavian Foundation; the Royal Norwegian Consulate General; and the Canadian Consulate General in Boston.



LVAC staff members gave a public art tour to members of the Whitney Museum of American Art's National Council. They are seen here in the Zesiger Center, surrounded by Matthew Ritchie's Percent-for-Art commission.

- The *David Claerbout* exhibition received \$40,000 from the Art Mentor Foundation Lucerne (Switzerland).
- *Nabila Irshaid: Flying Carpet* received a \$4,000 award from the Austrian Cultural Forum.
- The *Cameron Jamie* exhibition received a \$10,000 sponsorship from fashion designer agnès b.
- MIT alumnus Julian Cherubini donated \$10,000 for artist projects.
- Miami-based collector Ella Fontanals Cisneros is funding a new work for the *Chantal Akerman* exhibition.
- The Boston Friends Group raised \$5,500 from 26 members this year.
- MIT's dean of graduate students increased support of graduate student events to \$6,500 from \$5,000.
- MIT alumnus Alan May recently added \$50,000 to his endowment for the Student Loan Art Program.
- 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 \$7,000 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.



Famed artist Sol LeWitt, who passed away this year, designed this unique artwork (seen during installation) for the floor of the addition to Building 6, as part of MIT's Percent-for-Art Program.

- The Judith Rothschild Foundation provided \$5,000 for the conservation of Dimitri Hadzi's *ELMO-MIT*.

Conceptual artist Lawrence Weiner (second from left) toured the future site of the new Ashdown House with members of the site committee after the committee selected him for its Percent-for-Art commission.



Future Goals

- 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. While start-up funds were available from the Institute of Museum and Library Services, 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-Residency projects. 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 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.
- 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 and/or acquisition funds for the MIT collection.
- Increase funding for art conservation and scholarly publications.

Personnel Information

Director Jane Farver 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. Also, she contributed an essay to *Time of the Storytellers*, which was published by the Museum of Contemporary Art

Kiasma, Helsinki. She was a panelist for the Bogliasco Foundation (Genoa) and a juror for a St. Boltoph's Club exhibition in Boston.

Public art curator Patricia Fuller served on the Advisory Committee for the Stuart Collection, University of California–San Diego; was a consultant to Tufts University for a public art commission; and was an advisor to Turnberry Associates, Aventura, FL, for public art commissions.

Curator Bill Arning contributed essays to *Parkett Magazine* and to the Guggenheim Bilbao's publication on Prudencio Irazabal. He lectured at Boston University, Yale University, the University of Kansas–Lawrence, and the University of Delaware. He participated in a symposium at Brown University, moderated a panel for the Trans-Cultural Exchange program, and organized a panel for MIT's Comparative Media Studies conference on "Appropriation and Ownership in Digital Cultures." Arning also was a guest curator for Harvard University's E-Flux Video Rental Project.

Advisory Committee

The List Visual Arts Center's Advisory Committee, chaired by Jennifer Ford Frutchy, met three times during the 2006–2007 season, twice at MIT and once in New York. The committee is in the process of nominating and inviting new members to participate.

Jane Farver
Director

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



Members of LVAC's Friends Group toured Titus Kaphar's studio during a trip to Harlem and the Bronx.