

List Visual Arts Center

The mission of the MIT List Visual Arts Center (LVAC) is to present and support the production of the most challenging, forward-thinking, and lasting expressions of modern and contemporary art to the MIT community and general public so as to broaden the scope and depth of cultural experiences available on campus. Another part of LVAC's mission is to reflect and support the diversity of the MIT community through the presentation of diverse cultural expressions. This goal is accomplished through a number of means: temporary exhibitions in the LVAC galleries (Building E15), on the Media Test Wall (Building E56), and in the Dean's Gallery (Sloan School of Management) 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; a lively Artist-in-Residence Program that provides MIT students and the MIT community with access to an array of highly regarded international artists; and extensive interpretive programs and films 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 that has relevance to the MIT community
- Continue to implement guest curator and artist-in-residence programs
- Preserve, conserve, and re-site works from the permanent collection
- Fully fund a new endowment fund for art conservation
- Make needed alterations to gallery spaces
- Increase audience from both the MIT campus and the Boston area and beyond
- Increase cross-disciplinary and collaborative use of LVAC's exhibitions, programs, and facilities
- Update the website launched in fall 2007
- Engage in long-range planning for LVAC's future

Accomplishments

- Achieved attendance of 43,076 (19,500 at MIT and 23,576 attending traveling exhibitions organized by LVAC).
- Organized five exhibitions in the List Center galleries, nine exhibitions for the Media Test Wall, and three exhibitions for the Dean's Gallery.



MIT associate provost Philip Khoury and artist Lawrence Weiner speaking at the dedication of Weiner's public artwork at the new Ashdown House dormitory.



The Boston Globe's feature article on the Matthew Day Jackson exhibition Immeasurable Distance.



From left to right: Nobel Prize-winning physicist Jerome I. Friedman, Matthew Day Jackson, and curator Bill Arning.

- Completed a public art project with Lawrence Weiner and installed Dan Flavin's *Untitled (For Conor Cruise O'Brien)* 5C, 1990, in the New Ashdown House.
- Published the catalogues *Adel Abdessemed: Situation and Practice* and *Matthew Day Jackson: Immeasurable Distance*, which were distributed by Distributed Art Publishers (DAP); also published *Davis Cherubini: In Contention*, which was distributed by LVAC.
- Offered tours led by LVAC staff members of exhibitions and the permanent art collection on campus to 90 groups. The tours were open to MIT faculty, staff, and students, and other universities, as well as the general public.
- Implemented an eighth year of programming for the Media Test Wall, an 8 x 8 foot rear-projection screen located in the hallway of Building 56. This program features solo presentations and thematic compilations of videos by contemporary artists playing in a continuous loop 24 hours a day.
- Organized three exhibitions for the Dean's Gallery at the Sloan School of Management. Works framed for exhibitions at the Dean's Gallery were placed in buildings throughout MIT or made available for students to borrow through the Student Loan Art Program.
- Installed 159 permanent collection artworks on campus by LVAC staff. Currently, 1,119 artworks maintained by LVAC are sited at various locations on the MIT campus and locations as far afield as the MIT Haystack Observatory.
- Received more than 26 positive critical reviews of exhibitions, including reviews in *The New York Times Magazine*, *Boston Globe*, *Boston Phoenix*, *Art in America*, *Artforum*, *Artscope Magazine*,

BigRedandShiny.com, *Film Quarterly*, *Tech*, *Tech Talk*, BerkshireFineArts.com, and *Weekly Dig*.

- 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 by artist Adel Abdessemed through his exhibition in the List Visual Arts Center's galleries, a private reading from *The Brief Wondrous Life of Oscar Wao* by MIT professor and Pulitzer Prize-winning author Junot Díaz, and a private conversation on creativity, science, and art, moderated by Bill Arning, between artist Matthew Day Jackson and Nobel Prize-winning physicist Jerome I. Friedman.
- Established an endowment fund for the conservation of MIT's permanent collection of works of art with a lead gift of \$50,000 by Brit d'Arbeloff.
- Added a total of 45 new works to the Student Loan Art Program. Most of the new works were exhibited in the Stratton Student Center during the academic year. They will be cycled into the lending collection in fall 2009.
- Conducted residencies with artists Su-Mei Tse, Matthew Day Jackson, and Adel Abdessemed, and initiated residencies with Ai Wei Wei, Yang Fudong, and Tavares Strachan for the coming year.
- Carried out conservation of Frank Stella's *Loohooloo*; Matthew Ritchie's installation *Games of Skill and Chance*; bronze sculptures by Dimitri Hadzi, Jacques Lipchitz, and Henry Moore; and Kenneth Noland's *Here-There*.
- Hosted a gallery exhibition tour for MIT Council for the Arts members during their annual meeting.
- Participated in the Freshman Arts Program Orientation, Campus Preview Weekend, and MIT Activities Committee, 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 the MIT Graduate Alumni Reunion.



Artist Adel Abdessemed (behind piano, on the right) with students, faculty, and staff who demolished and rebuilt a piano as part of his artist residency.

Exhibitions

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

Student Loan Art Exhibition
September 2–14, 2008

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 470 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.

Adel Abdessemed: Situation and Practice
October 11, 2008–January 4, 2009

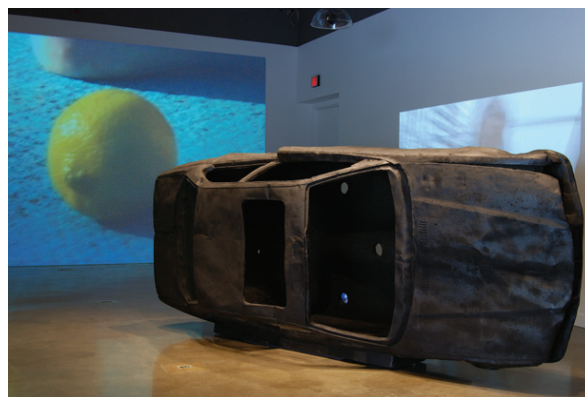
Algerian-born artist Adel Abdessemed refuses to be limited to a single ideology or medium, working across video, animation, performance, and sculptural installation. He passionately tackles religious, sexual, and hallucinogenic taboos in his work, and his exhibitions also have often focused on the theme of global violence. Although some consider his work to be performative, Abdessemed aggressively rejects this terminology, preferring simply to call his works “acts,” recognizing the term’s political implications. For his exhibition at MIT’s List Visual Arts Center, Abdessemed included a mini-retrospective view of some of his street “acts” at MIT as well as several new works created specifically for this exhibition. While he was an artist-in-residence (funded by the Nimoy Foundation), he investigated engineering techniques for a new work, conducted an interview with professor Noam Chomsky, and directed a four-week workshop with students from the Visual Arts Program. This exhibition was organized by



Students gather in front of the List Visual Arts Center for the Student Loan Art Program’s exhibition and lottery.



Installation view of Adel Abdessemed’s solo exhibition Situation and Practice.



Adel Abdessemed, Practice Zero Tolerance (Retournée).

List Center director Jane Farver. A 128-page catalogue distributed by DAP accompanied the exhibition.

Melanie Smith: Spiral City and Other Vicarious Pleasures
February 6–April 5, 2009

Melanie Smith: Spiral City and Other Vicarious Pleasures, organized by curator Cuauhtémoc Medina, included paintings, photography, and video works that artist Melanie Smith created individually and in collaboration with other artists. These works constituted an aesthetic and social investigation of Mexico City, where she has lived and worked since 1989. Examining the city from all angles—from the air and the ground, from the crowded grid of city blocks to the commerce on the street—Smith has created a visual vocabulary that draws from the visual impact of the megalopolis while simultaneously relaying an interest in the history of art and the ways in which “abstract” art relates to the urban environment. Using colors, textures, materials, and found objects from the urban environment, Smith examines the complex and chaotic visual elements of this 21st-century city. A 206-page catalogue published by A & R Press accompanied the exhibition.



*Installation views of Melanie Smith's exhibition
Spiral City and Other Vicarious Pleasures.*

Davis, Cherubini: In Contention
February 6–April 5, 2009

Taylor Davis and Nicole Cherubini are established sculptors who have been making works together since 2006 under the name Davis, Cherubini—their two surnames separated by a comma. As independent artists, they shared a way of working with materials and forms derived from functional arts. In many cases Davis's works appear



*Installation view of Davis, Cherubini's exhibition
In Contention.*

to have been built by a woodworker, while Cherubini often works with vessel forms and uses clay among other materials to conjure iconic images of pots. Objects are transferred between Davis's Boston and Cherubini's Brooklyn studios. Only one round of exchange per sculpture is performed; one starts, the other finishes. The project is the physical record of a dialogue between the two artists in terms of their understanding of their own work as compared with the other's efforts. The exhibition was organized by List Visual Arts Center curator Bill Arning. A 44-page catalogue distributed by DAP accompanied the exhibition.

Matthew Day Jackson: Immeasurable Distance
May 8–July 12, 2009

This solo exhibition included works based on New York artist Jackson's residency at MIT and demonstrated his complex research, histories, and hagiographies manifested in sculptures, constructed paintings, objects, books, and videos. In this exhibition, organized by Bill Arning, Jackson continues his investigations into human consciousness and explores how positive evolutionary developments in human thought and culture occur under physical or mental stress. Other works explore how constructive and destructive technological developments often stem from a similar impetus: to expand human experience despite all odds, proving that progress is possible whatever the risk. One aspect of the exhibition focused on Jackson's intense interest in the 1969 Apollo 11 space voyage, the first mission to land a human on the surface of the moon. MIT developed the computer codes that brought the astronauts safely to the moon's surface, a 1,400-page document called *Luminary 1A*, which is in the collection of the MIT Museum. In collaboration with the MIT Museum, the artist had a facsimile edition of the document digitally scanned and bound as a series of books that were available for viewers to peruse. Jackson grapples with such themes such as technology, nature, and God. In his most recent works, the artist considers how scientific discoveries granting mankind seemingly godlike powers can be applied to constructive, destructive, or



Installation view of Matthew Day Jackson's solo exhibition Immeasurable Distance.



Matthew Day Jackson's Kittinger (foreground) and Little Boy and Fat Man as part of his solo exhibition Immeasurable Distance.

morally ambiguous ends. The exhibition will travel to the Contemporary Arts Museum Houston in October 2009. A 100-page catalogue accompanied the exhibition.

From the Collection: Duncan Campbell's "Bernadette"
May 8–July 12, 2009

Duncan Campbell's film *Bernadette* presents an unconventional yet insightful portrait of Irish dissident and political activist Bernadette Devlin. In 1969, at the age of 21, Devlin became the youngest member of the House of Parliament. Devlin's brilliant oratory, her fierce political independence, and her efforts at promoting class solidarity beyond sectarian divisions made her a leading figure in the Irish Republican movement. Campbell's film utilizes archival material, found footage, animation, and scripted voiceover to upend the formal conventions of documentary filmmaking. The film serves as an exploration of recent history and subversively critiques and questions the methods by which historical figures are represented in the media. Curator: Jane Farver.



*Still from
Duncan
Campbell's film
Bernadette.*

Exhibitions Presented on the Media Test Wall in Building 56

Maria Friberg, Two Recent Works: Embedded (2006), Commoncause (2008)
May 19–July 18, 2008

Friberg visually dislocates men from their natural environments, insulating them against, or inside of, repeated objects. She exoticizes their movements and postures to reveal strange, yet globally comprehensible, meanings in their highly choreographed motions. She indicates how men's suits, which convey power while erasing difference and inscribing group identity, are actually artificial costumes for the performance of daily life. Curator: Bill Arning.

Peter Sis: Players (Hráči), 1982
July 21–September 5, 2008

Players is a pre-perestroika animated satire about human aggression. Sis mixes popular culture with iconic images of war, choosing 1980s tennis-star rivals Bjorn Borg and John McEnroe as his belligerent protagonists. As their match gets under way, the tennis ball turns into a variety of weapons ranging from a club to battleships and fighter planes, and the court becomes a vast battlefield. Hostilities escalate in the second half of the match. The players and the ball morph into Tarzan, King Kong, a caveman, a Visigoth, Roman charioteers, warriors on elephants, medieval knights on horseback, artillery men with cannons, French revolutionaries, Bonaparte and his army, and finally nuclear weaponry. The musical score for Sis's humorous but deadly serious reflections on war is by noted Czech composer Jiri Stivin. Curator: Jane Farver.

Video Trajectories (Redux): Selections from the MIT List Visual Arts Center New Media Collection

Bruce Nauman, *Slow Angle Walk (Beckett Walk)*, 1968

September 12–October 10, 2008

For Bruce Nauman, the video camera is an indispensable studio tool and witness. Barely edited, a characteristic Nauman tape from the late 1960s shows the artist laconically following some absurd set of directions for an extended amount of time within the vague purview of a video camera mounted at a seemingly random angle in relation to the action. *Slow Angle Walk* is a classic of the genre, reflecting the artist's interest in Irish playwright Samuel Beckett, whose characters announce "Let's go!" while the stage directions say "No one moves." Curator: Caroline A. Jones.

Video Trajectories (Redux): Selections from the MIT List Visual Arts Center New Media Collection

Dara Birnbaum, *Technology/Transformation: Wonder Woman*, 1978–79

October 13–November 14, 2008

Trained in architecture and painting, Birnbaum early on understood the estranging power of repetition. Here she drew on kinescope technology (film shot from a television monitor) to enable her to make a video compilation of "found" footage snatched from the broadcast series *Wonder Woman* (televised from 1976 to 1979). A pioneering example of "sampling" from a still-analog age, Birnbaum's *Technology/Transformation* focuses in on the transformative "bursts" when actress Lynda Carter becomes a super-she-ro. Addressing the ecstatic moment of amplified female power (before the ambivalent discharge of female aggression), the artist announced her interest in "arresting moments of TV time for the viewer, which would then allow for examination and questioning." Curator: Caroline A. Jones.

Video Trajectories (Redux): Selections from the MIT List Visual Arts Center New Media Collection

Bill Viola, *The Space Between the Teeth*, 1976

November 17, 2008–January 2, 2009

Bill Viola came to video from his experience touring with avant-garde composer and performer David Tudor, bringing an acute sensibility of audiotape manipulation to early video art. Some early video works involved slowing vocal frequencies to barely audible drones, amplifying dripping water to the boom of a kettledrum, or otherwise enlisting sound in deeply unsettling ways. In this tape, however, sound is presented at its most primitive, as the camera lunges in to capture the artist's full-throated scream. The video, which was part of a group called *Four Songs*, in fact refuses music, words, or narrative (the conventional components of a "song") as if to suggest that video—and emotion—should be able to communicate at a more basic level. Curator: Caroline A. Jones.

Video Trajectories (Redux): Selections from the MIT List Visual Arts Center New Media Collection

Nam June Paik: Synthesizer and "TV Cello" Collectibles, 1965–1971

January 5–January 30, 2009

Working as a video artist, performance artist, musician, sculptor, filmmaker, writer, and teacher, Nam June Paik (born in Seoul, South Korea, 1932; died in 2006) was a prolific artist. His association with the Fluxus movement resulted in a diverse range of artistic practices including performance art, experimental music, and "anti-films." Paik, however, is best known for his video installations. In some, Paik modified old television sets to create sculptural assemblages. In others, he modified circuitry or fitted television cabinets with new components to draw attention to reconstituted versions of broadcast signals. By engaging directly with the broadcast signal process, Paik often created dazzling sequences of electronic effects. His pioneering work inspired a new generation of artists interested in working with video as an art form. Curator: Caroline A. Jones.

Video Trajectories (Redux): Selections from the MIT List Visual Arts Center New Media Collection

Gary Hill: Soundings, 1979

February 2–March 6, 2009

Hill's *Soundings* is quite literal, focusing exclusively on the interior drum of a speaker system conveying hypnotic phrases such as "sounding the image, imaging the sound... touching down, touching sound." We see a speaker, but never the speaker. Our sympathies gravitate toward the mechanical device at the center of our gaze as it valiantly attempts to convey the artist's words while being twirled, pushed, covered with sand, burned, lacerated with nails, and submerged in water. The implicit struggle between soundtrack and seductive image is dramatically enacted. Curator: Caroline A. Jones.

Zhou Tao: 1,2,3,4

March 23–May 11, 2009

Guangzhou-based artist Zhou Tao created his video work *1,2,3,4* for the Seventh Shanghai Biennale, which took place at the Shanghai Art Museum in Shanghai, China, in 2008. He created this work in the immediate vicinity of the museum, in People's Square, by recording morning staff meetings in over 40 area shops and companies. The groups include dozens of young women wearing immaculate corporate uniforms, cooks, and salesmen, along with a small group of T-shirted teenagers. Regardless of occupation, the employees count off and move in step to the rhythms of their companies' corporate songs (or chants), which are meant to build team spirit and corporate loyalty. Humorously, the artist edited the clips to allow the rhythm of these recitations to steadily increase in intensity and build to a crescendo. Curator: Jane Farver.

Peter Fischli and David Weiss: The Way Things Go
May 18–July 6, 2009

The Way Things Go is the masterwork of the Swiss collaborative team Peter Fischli (born in Zurich, 1952) and David Weiss (born in Zürich, 1946). In this 30-minute film, their ongoing attempts to find the extraordinary and the magical within the commonplace and boring reach perfection. In a large warehouse space, they built a structure approximately 100 feet long that was designed to self-destruct in ways both slow and quick, but always worth watching. Attempting to build sculptures a bit beyond their technical skills, they found themselves strangely enthralled when the sculptures collapsed and decided there must be a way to harness the glorious energies of their failed experiments toward the goals of their art. Curator: Jane Farver.

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

Recent Gifts to the Student Loan Art Collection
July 18–November 21, 2008

Recent Gifts to the Student Loan Art Collection included 17 works that are among the List Center's most recent acquisitions (one painting and a variety of prints and photographs). Artists on view were Darren Almond, Carlos Amorales, William Bailey, Will Barnet, David Claerbout, Warrington Colescott, April Gornik, Arata Isozaki, Julian Lethbridge, Markus Muntean, Cindy Sherman, Audry Skuodas, Joan Snyder, Alice Vlcek, John Walker, and June Wayne.

The List Visual Arts Center would like to thank Ruth Bowman, Heather and Tony Podesta, the Yvon Lambert Gallery, and Alice Vlcek for their generosity and contributions to the Student Loan Art Collection and Permanent Collection.

Selections from the Collection
December 3, 2008–March 27, 2009

Selections from the Collection highlighted the MIT collection's emphasis on contemporary painting, sculpture, photography, and print media. Proper framing is crucial to the quality and longevity of many such works, and the List Visual Arts Center is grateful to the Dean's Office of the Sloan School of Management for helping to reframe these pieces.

Artists on view were Marco Arce, Louisa Bloomstein, James Cambronne, Varda Chryssa, William Conlon, Warrington Colescott, Jim Isermann, Alex Katz, Mark Luyten, Raymond Parker, Jorge Stever, Maltby Sykes, and Robert Zakanitch.

Selections from the Student Loan and Permanent Collections
April 6–August 7, 2009

Artists featured were Richard Anuszkiewicz, William Bailey, Chris Burden, Jack Bush, Orshi Drozdik, Harold "Doc" Edgerton, Mary Frank, Bill Jacobson, Brice Marden, Joan Miro, John L. Moore, Peter Plagens, Erik Sandberg, Rosalind Solomon, and Victor Vasarely.

Traveling Exhibitions

Chantal Akerman: Moving through Time and Space was presented at the Blaffer Gallery, the Art Museum of the University of Houston (2008); the Miami Art Museum from October 16, 2008, through January 25, 2009; and the Contemporary Art Museum St. Louis from May 8 through August 2, 2009. Total attendance for these exhibitions was 23,576.



Chantal Akerman's traveling collection of films, Moving through Time and Space.

Interpretive Program Highlights

Interpretive activities included:

- Conversation with artist Adel Abdessemed and curator Jane Farver (October 10, 2008).
- Screening of the film *Battle of Algiers*, directed by Gillo Pontecorvo (October 23, 2008).
- Lecture and book signing with Paul D. Miller (aka DJ Spooky, That Subliminal Kid) for *Sound Unbound* (MIT Press, 2008) (October 24, 2008).
- “Dematerializing Cinema—The Films of Lawrence Weiner,” cosponsored with the Harvard Film Archive (November 1, 2008).
- Screening of the film *Pierre Bourdieu: Sociology is a Martial Art*, directed by Pierre Carles (November 13, 2008).
- The 2008 Max Wasserman Forum on Contemporary Art: “Eastern Europe Today and the Role of Art in Times of Change” (November 14–15, 2008). Participants included Zdenka Badovinac, director of Moderna Galerija (the Museum of Modern Art) in Ljubljana; Iara Boubnova, curator and art critic from Sofia; Luchezar Boyadjiev, art historian, curator, and visual artist from Sofia; Sezgin Boynik, sociologist, editor, and writer based in Prizren, Kosovo; Ekaterina Degot, PhD, independent curator and writer and the editor-in-chief of the art page on www.openspace.ru/art/; Joanna Erbel, sociologist, photographer, and member of the board of Krytyka Polityczna (Political Critique); Maciej Gdula,



International panelists from the annual Max Wasserman Forum on Contemporary Art, which addressed the role of art in Eastern Europe since 1989.

sociologist, publicist, senior lecturer at the Institute of Sociology, and member of the editorial board of *Krytyka Polityczna*; Boris Groys, philosopher, essayist, art critic, and media theorist; Vít Havránek, theoretician, artist, curator, and director of the Tranzit in Prague; Joanna Mytkowska, curator, art critic, and editor and director of the Warsaw National Museum of Modern Art; Georg Schöllhammer, independent curator and editor-in-chief of the magazine *Springerin—Hefte für Gegenwartskunst*; and Igor Stokfiszewski, curator and literature, theater, and art critic in Warsaw.

- Screening of the film *Chronicle of the Years of Embers*, directed by Mohamed Lakhdar-Hamina (December 5, 2008)
- “Algeria in France,” talk by social anthropologist Paul Silverstein (December 11, 2008)
- Conversation with artists Taylor Davis and Nicole Cherubini, moderated by curator Bill Arning (February 5, 2009)
- “In and Out of the Context of Contemporary Mexico City: A Symposium on the Work of Melanie Smith,” presented in collaboration with Harvard University’s David Rockefeller Center for Latin American Studies (February 7, 2009)
- Screening of the film *Life in Loops (A Megacities RMX)*, directed by Timo Novotny (February 19, 2009)
- Screenings of the films *Fake Fruit*, directed by Chick Strand, and *The Secret Formula*, directed by Ruben Gamez, cosponsored by the MIT Mexico Program (March 5, 2009)
- Conversation with Matthew Day Jackson and David A. Mindell, moderated by exhibition curator Bill Arning (May 9, 2009)
- Screening of the film *Solaris*, directed by Andrei Tarkovsky (May 14, 2009)
- Artist talk by Duncan Campbell (May 21, 2009)
- Talk by Dominic Hall, curator of the Warren Anatomical Museum (June 11, 2009)
- Screening of the film *Contempt (Le Mépris)*, directed by Jean-Luc Godard (June 18, 2009)
- Gallery talk with Matthew Day Jackson (June 24, 2009)

Collections

Permanent Collection

Heather and Tony Podesta of Washington, DC, donated six works of art to the permanent collection: sculptures by St. Claire Cemin and Siobhan Hapaska, photographs by Marzio Migliora and Jenny Rydhagen, a print by Jonathon Monk, and a small painting by Erik Sandberg. Boston-area collector Marjorie Jacobson donated a sculpture by Martin Boyce; paintings by Richmond Burton and Josh Smith; prints and work on paper by Magherita Mazelli, Henrik Oleson, Jonathon Reck, Sam Reveles, Tim Rollins & KOS, Leslie Shows, Megan Sullivan, and Meyer Vaisman; and a large-scale photograph by Steven Pippin.

Two photographs by John Chervinsky were purchased with the help of the Art for the Center for Theoretical Physics Fund, and a video, *Bernadette*, by Irish artist Duncan Campbell was purchased and subsequently presented to the public in LVAC's Bakalar Gallery from May 8 through July 12.

Percent-for-Art Commisisions

Cai Guo-Qiang's Percent-for-Art project for the new Sloan landscape was approved by the Building Committee, a contract with the artist's studio was negotiated, and the sculpture should be installed in spring 2010.

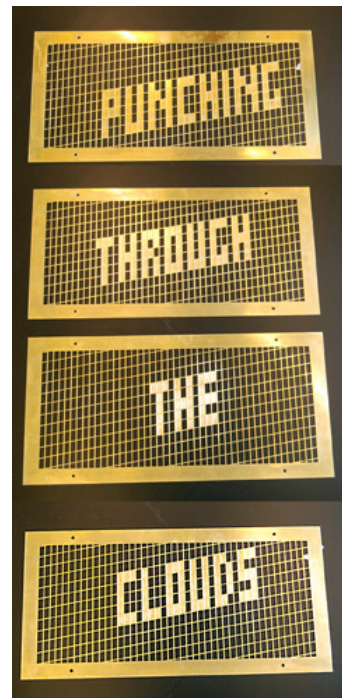
Richard Fleischner's redesign and new sculpture for the lower courtyard at the Media Lab Expansion, a Percent-for-Art project, was approved by the Building Committee and began construction in summer of 2009.

Martin Boyce's proposal for the Percent-for-Art project at the new Koch Institute was approved by the site advisory committee and presented to the Building Committee.

A contract was finalized with Anish Kapoor for a sculpture in the Taiwan Semiconductor Manufacturing Company Lobby at the Stata Center. It should be installed in April 2010.

Tours

LVAC curatorial and education staff led 90 gallery tours for the general public and the MIT community, MIT alumni, an MIT Family Weekend group of students and parents, MIT Visual Arts Program video and photography students, and MIT art and architecture students as well as groups from the Art Institute of Boston; the Boston Museum of Fine Arts Contemporaries; the Boston Museum of Fine Arts Docent Group; the Community Art Center (a Cambridge afterschool outreach project); the Council for the Arts at MIT; Emerson College; Emmanuel College; Harvard University (Loeb Fellows and Visual and Environmental Studies Group); Lesley University; the LVAC Advisory Committee; the Maine College of Art; the Massachusetts College of Art; the MIT Comparative Media Studies program; the MIT History, Theory, and Criticism Program; Montserrat College; Pratt Institute (New York); the Rhode Island School of Design; Rosie's Place (an adult outreach group); the School of the Museum of Fine Arts, Boston; Simmons College; Suffolk University; Tufts University; the University



Martin Boyce's Punching through the Clouds, a gift from Marjorie Jacobson, will be placed in MIT's new Koch Institute.

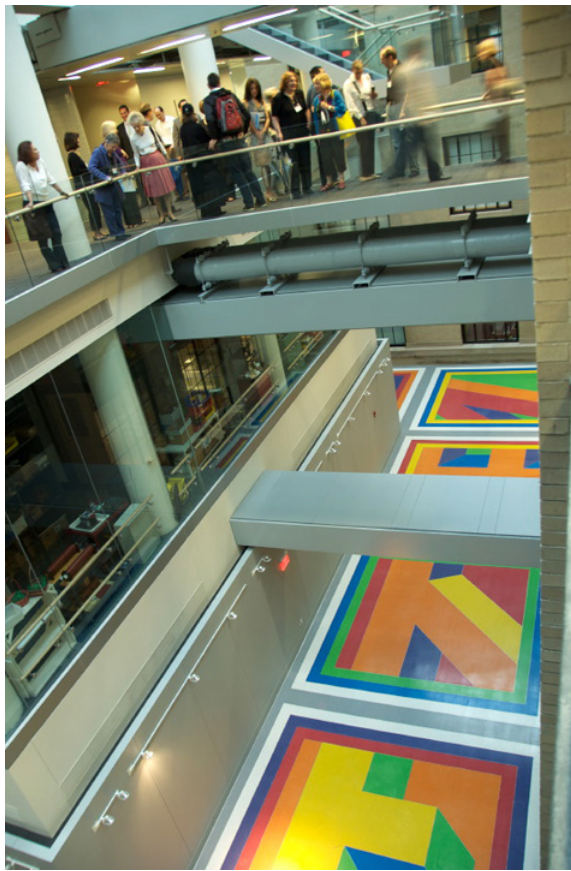


A view of Cai Guo-Qiang's sculpture for the new Sloan School building being carved in China

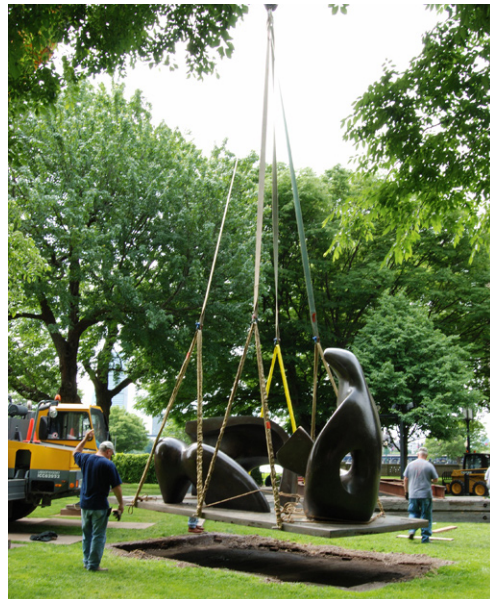
of Massachusetts at Amherst; the University of Massachusetts at Lowell; the University of Southern Maine; Wentworth Institute; and Wheaton College.

Conservation

- Alexander Calder's *The Great Sail* was treated for rust and repainted in June 2009.
- The Northeast Document Conservation Center completed a conservation survey of LVAC's collection of more than 400 unframed works on paper and identified 14 works for priority treatment.
- The Williamstown Art Conservation Center carried out scheduled maintenance of Frank Stella's *Looooloo* in Building 7 and also developed a maintenance plan for the care of Matthew Ritchie's installation *Games of Skill and Chance* in the Zesiger Center.
- Daedalus performed scheduled cleaning and waxing of the on-campus bronze sculpture by Dimitri Hadzi, Jacques Lipchitz, and Henry Moore and commenced full conservation, cleaning, and repatination of Henry Moore's *Three-Piece Reclining Figure* on Killian Court.
- Kenneth Noland's *Here-There* in Building 15 was cleaned and restored by Gianfranco Pacobene and John Egan.
- Dan Graham's *Yin Yang Pavilion* received periodic cleanings and maintenance.



A guided tour looking down at Sol LeWitt's *Bars of Color within Squares*.



Raising Henry Moore's sculpture *Three-Piece Reclining Figure* for conservation efforts.

Information/Technical Assistance

Requests for information and/or assistance were received from the Krannert Art Museum at the University of Illinois at Urbana, the public art committee at Cornell University, and the University of Minnesota.

Student Loan Art Program Collection

The Student Loan Art Program attracted 1,860 MIT students to the LVAC gallery over the period of the exhibition of artworks. Entries were received from 899 students for the lottery to borrow artwork, and works were disbursed. Of the 45 new works that were added to the collection during the year, 12 were gifts to the collection. Marjorie Jacobson donated prints and photographs by Lothar Baumgarten, Peter Campus, Stan Douglas, Fergus Greer, Christoph Keller, Martin Kippenberger, Beverley Semmes, Kiki Smith, Georgina Starr, Charlie White, and Robert Wilson. Donald and Jeanne Stanton donated a print by Larry Rivers.

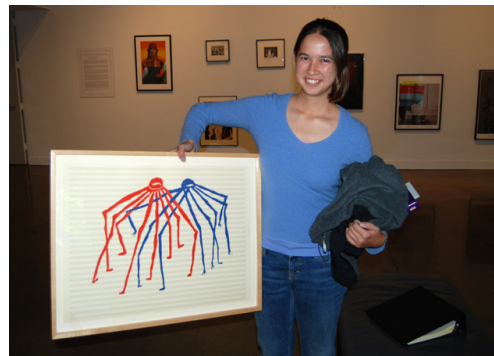
Administrative Changes

Bill Arning resigned his position as curator to become director of the Contemporary Arts Museum Houston. A search committee that includes Leila Kinney, director of Arts Initiatives; professors Ute Meta Bauer, Joan Jonas, and Caroline A. Jones; and LVAC staff members Jane Farver and David Freilach was formed to find a replacement.

Training was provided for the following individuals who did internships or volunteered at LVAC: Zero Ka Ying Chan, the Chinese University of Hong Kong; Suelin Chen, MIT; Jennifer Cheng, Princeton University; Carol Chung, National Taiwan University; Ana Cintra, University of Lisbon; Eustina Daniluk, Simmons College; Anna Deilmann, University of Vienna; Grace Goodrich, Boston University; Brendan Haggerty, Ithaca College; Helen Indorf, Rhode Island School of Design; Grace Jung, Boston University; Judith Klausner, Wesleyan University; Wei Wei Lin, School of the Museum of Fine Arts; Jessica MacMillan, Massachusetts College of Art and Design; Monica Nydam, Massachusetts College of Art and Design; Shalini Patel, Syracuse University; Sofia Ponte, MIT; Yuri Stone, Emerson College; Megan Willis, Boston University; Miranda Li Man Yee, the Chinese University of Hong Kong; and Erin Yunes, Boston University.



Cleaning the surface of Kenneth Noland's mural Here-There.



A student proudly displaying the Louise Bourgeois print she received through the Student Loan Art Program.

Finances/Funding

- The Nimoy Foundation renewed support for LVAC's artist residency efforts with a grant of \$20,000.
- MIT's dean of graduate students provided \$7,650 for special projects.
- The Massachusetts Cultural Council awarded \$7,800 for general operating support, the highest level awarded to university-affiliated museums.
- MIT's Campus Activities Complex provided \$7,500 for the purchase and framing of artwork for the Student Loan Art Program.
- The Council for the Arts at MIT awarded \$30,000 for programming and an additional \$30,000 for conservation of art.
- Advisory Committee members contributed over \$11,000 toward the Director's Discretionary Fund.
- The Artists' Resource Trust of the Berkshire Taconic Foundation awarded \$2,000 toward art for the Student Loan Art Program.
- The exhibition *Davis/Cherubini* received support from the NLT Foundation, an anonymous foundation, and four individuals.
- The Henry Luce Foundation for American Art awarded \$19,500 for the reprinting of brochures for numerous Percent-for-Art projects.
- Individuals donated toward endowments (\$51,000), art conservation (\$31,000), general support (\$2,500), and public art (\$1,025).
- The McDermott Foundation awarded \$15,000 toward the conservation of the Henry Moore sculpture in Killian Court.
- *Adel Abdessemed* received support from Etant donnees, Fidelity Gift Trust, and Blondeau Art Services (totaling \$33,000).
- The Consulate General of Ireland, Boston, awarded \$1,000 to Duncan Campbell's exhibition.
- The Annie Wong Art Foundation awarded approximately \$13,000 for Cai Guo-Qiang's Percent-for-Art installation.
- The Phoenix Media/Communications Group donated approximately \$8,000 in in-kind advertising in its various publications.
- The *Melanie Smith* exhibition received \$10,000 from the Jacques and Natasha Gelman Trust.
- The Boston Friends Group raised \$7,200 from 24 members this year.
- Additional gifts valued at over \$4,000 were received by individuals and corporations for a variety of purposes.

Future Goals

- Establish an endowment fund for the acquisition of works of art for the permanent collection.
- Establish a direction for collecting works of art for the permanent collection that is in keeping with MIT's contributions to contemporary art history, particularly conceptual, time-based, and performative works.
- 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, scholarly publications, and public programs consistent with MIT's mission that can attract large-scale funding.
- Continue to use works from the permanent collection to create small exhibitions throughout the campus, changing the focus of the collection from office decoration to art.
- Enhance the artist-in-residence program to better serve both students and artists.
- Expand the Advisory Committee and improve long-range planning efforts.
- Attract major new gifts of art and/or acquisition funds for the MIT collection.
- Seek gifts for the new endowment fund for art conservation.

Personnel Information

Director Jane Farver was a panelist for the Bogliasco Foundation (Genoa, Italy) and served on a selection panel for the Asian Cultural Council. She was recipient of a study/travel grant from the Asian Cultural Council, spent three weeks in China researching artists, and gave a lecture at the China Academy of Art in Hangzhou.

Assistant director David Freilach served as a thesis advisor for a student at Harvard University.

Public art curator Patricia Fuller served on the Advisory Committee for the Stuart Collection at the University of California, San Diego.

Advisory Committee

The List Visual Arts Center's Advisory Committee, chaired by Jennifer Ford Frutchy, met three times during the 2008–2009 season, twice at MIT and once in New York. The committee added new member Per Gjørstrup.

Jane Farver

Director

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