

MIT Program in Art, Culture and Technology

The MIT Visual Arts Program (VAP) and the Center for Advanced Visual Studies (CAVS) merged in July 2009 to form the MIT Program in Art, Culture and Technology (ACT). This spring, ACT proudly celebrated its inauguration at its new home in the Media Lab complex (E14) and the Wiesner Building (E15).

This new program draws on the impressive legacies of VAP (founded 20 years ago) and CAVS (founded in 1967). Focusing on the intersections of art, culture, and technology through performance, sound, video/film, photography, interrogative and eco-design, as well as experimental media and new genres, ACT's academic and research initiatives reflect the mission of the new program, which is to operate as a laboratory based on critical studies and production, connecting artists and cultural producers with those working at the forefront of technology.

ACT's faculty, fellows, and students take an experimental and systematic approach to creative production and transdisciplinary collaboration, with the goal of furthering and disseminating advanced visual studies and research at the intersection of art, culture, and technology. The program emphasizes art that engages public spheres, the production of space, networked cultures, and participatory media while addressing such issues as the environment, gender, and social stratification. In the tradition of the founder of the Center for Advanced Visual Studies, Hungarian-born artist Gyorgy Kepes, a gifted educator and advocate of "art on a civic scale," ACT envisions artistic leadership as initiating change and providing a critically transformative view of the world with the civic responsibility to enrich cultural discourse.

The physical relocation of ACT to the Media Lab complex (E14) and the Wiesner Building (E15) began in AY2010 and will be completed in AY2011. This move offers new cohesiveness to the program as well as opportunities for deepening collaboration and exchange with the other research and academic units housed in these buildings, including the Media Lab, the Office for the Arts, the List Visual Arts Center, the Center for Bits and Atoms, and Comparative Media Studies. While the relocation opened opportunities, it also posed significant challenges for the unit, which was spread in diverse locations around the campus this spring.

The merger of VAP with CAVS, the creation of ACT, and the relocation to a central location of the campus is intended to significantly strengthen the visibility of the program and to create exciting new possibilities for its future.

The program is well situated to complement its academic mandate with artistic research and to contribute to MIT research initiatives. The next steps for the program are to complete the search for a junior faculty member and initiate a search to replace the senior faculty members, to seek additional funding for equipment and the CAVS archive, to deepen research and organize research clusters, and to launch a new website. ACT will also further develop its undergraduate program with an eye toward becoming a department in the future.

Publicity, Outreach, and Fundraising Initiatives

ACT Inauguration

ACT's inauguration celebration on April 15, 2010, provided an ideal opportunity to launch the new program within MIT and the broader arts community, to publicize the mission and initiatives of the program, and to cultivate potential supporters and donors. Over 200 people attended, including select members of the MIT community, MIT alumni, and a number of international art figures such as curator and artistic director of *documenta 11* Okwui Enwezor; critic and curator Octavio Zaya; Berlin-based choreographer, dancer, and spring ACT fellow Xavier Le Roy; acclaimed German artist Hans Haacke; and Los Angeles-based artist and musician Stephen Prina. Representatives from the Corps Diplomatique, the Goethe-Institut Boston, and Res Artis (Amsterdam); directors of cultural foundations, including the Asian Cultural Council and the Siemens Cultural Foundation (Germany); and members of the Boston arts and business communities were also present.



Professor Joan Jonas is awarded the Gyorgy Kepes Fellowship Prize by the Council for the Arts at MIT. (Photo by Judith M. Daniels)

The inauguration included a graduate student exhibition in the new Media Lab complex lobby, presentations by ACT affiliates and CAVS fellows at Bartos Theater, and, most significantly, a demonstration piece by ACT professor Joan Jonas, introduced by Enwezor. Following was a reception hosted by Adèle Santos, dean of the School of Architecture and Planning, and the awarding of the Gyorgy Kepes Fellowship Prize by the Council for the Arts at MIT to Jonas for her pioneering work in the field of performance and video art. Kepes' daughter Juliet Kepes Stone dedicated the Kepes Prize to Jonas. Dean Santos spoke about the significance of the merger. Otto Piene, Krzysztof Wodiczko, Dennis Adams, and Ute Meta Bauer, all previous directors of the Center for Advanced Visual Studies or the MIT Visual Arts Program, also made remarks.

Grant Initiatives

The following is a partial list of grants, totaling over \$200,000, awarded to the program or to individuals representing the program.

ACT associate professor Ute Meta Bauer was awarded a \$30,000 Humanities, Arts, and Social Sciences (HASS) Teaching and Learning Grant (with professor Thomas DeFrantz of the School of Humanities, Arts, and Social Sciences) to develop a new freshman class, *The Future of Body*, and a \$500 Director's Grant from the Council for the Arts at MIT for the Yes Men lecture. She also was awarded \$15,000 (with ACT fellow Nitin Sawhney) for ongoing research on "Arts as Intervention: Creative Responses to Conflict, Crisis, and Trauma" through the Humanities, Arts, and Social Sciences Fund at MIT; \$6,500 (in AY2009) by the Council for the Arts at MIT to produce the DVD *Engaged: 20 Years of the*

MIT Visual Arts Program (project completed in AY2010); and \$4,000 for the Theatricality Lecture Series from the Council for the Arts at MIT.

CAVS affiliate Jane Philbrick received \$30,000 from the Berkshire Taconic Community Foundation, \$10,000 from the LEF Foundation, and \$5,000 from the Massachusetts Museum of Contemporary Art (MASS MoCA) for The Expanded Field MASS MoCA.

ACT affiliate Nitin Sawhney was awarded a \$38,000 Jerusalem Fund grant, as well as \$10,000 from the Genevieve McMillan-Reba Stewart Foundation and \$500 from the Council for the Arts at MIT for the “Re-Imagining Gaza” project. In addition, he was awarded \$500 from the Palestinian Cultural Center and \$250 from the Council for the Arts at MIT for the Youth Visions of Jerusalem program.

CAVS fellow Xavier Le Roy received \$20,000 from the MAP Fund, \$5,000 from the Doris Duke Foundation, \$5,000 from MIT Foreign Languages and Literatures, \$3,000 from the French Consulate in Boston, and \$1,000 from France and the MIT International Science and Technology Initiatives (MISTI) to fund performances during his residency.

A \$10,000 Creative Capital Grant was awarded to ACT affiliate Jae Rhim Lee in AY2009 and used this year for the “N=0=Infinity” burial suit project. The \$10,000 represents the first-year portion of a multiyear grant totaling up to \$50,000.

A \$25,000 MAP Fund grant to CAVS fellow John Malpede, awarded in December 2007, was used in December 2009 for the “Bright Futures” project.

CAVS fellow and ACT lecturer Wendy Jacob received \$4,100 for the “Waves and Signs” project from the Council for the Arts at MIT. She also was awarded a \$350 Director’s Grant from the Council for the Arts at MIT for the “Things Fall Apart” project.

ACT was awarded a \$3,000 Avant-Garde Masters seed grant by the National Film Preservation Foundation for work on the CAVS archive and \$1,000 by the Council for the Arts at MIT for an April 15 student exhibition.

Monday Night Lecture Series

ACT’s lecture series, initiated in 2006 by ACT director Ute Meta Bauer, attracts 80 to 140 attendees for each lecture. The series, primarily an educational platform, also serves as a vehicle for the program to heighten its profile both inside and outside of MIT and to engage in discussions leading to fruitful relationships with those outside the program.

Bauer collaborated with lecturer Amber Frid-Jimenez on the fall series, “City as Stage, City as Process,” which highlighted the 20th anniversary of VAP. The speakers included professors Joan Jonas and Krzysztof Wodiczko and visiting professor of the practice Antoni Muntadas. Other speakers were German conceptual artist Christoph Schaefer, British photographer Angus Boulton, assistant professor of architecture Ana Miljacki, and Lithuanian artist Nomeda Urbonas. Also of particular note was the lecture by Yes Men, which filled the Bartos Theater to beyond capacity.

For the spring series, “The Theatrical/The Performative/The Transformative,” Bauer collaborated with Amber Frid-Jimenez and Joan Jonas. These lectures introduced key artists whose practice is situated at the intersection of performance art, avant-garde dance, and activist theater, focusing on time-based and ephemeral formats that navigate among art, film, theater, and dance. Speakers included Xavier Le Roy, Berlin-based Argentine choreographer Constanza Macras (a former artist in residence at MIT), Bread and Puppet Theater founder Peter Schumann, conceptual artist Magda Fernandez, and ground-breaking choreographer, artist, filmmaker, and previous CAVS fellow Yvonne Rainer.

ACT collaborated with the MIT Museum and the MIT Student and Artist-in-Residence programs in funding the international guest speakers for the lectures series.

20th-Anniversary *Engaged* DVD

To celebrate the Visual Arts Program’s 20th anniversary and its transition into the MIT Program in Art, Culture and Technology, ACT collaborated with *ASPECT: The Chronicle of New Media Art* to create a two-hour video compilation of works by VAP faculty and selected master of science in visual studies (SMVisS) alumni. The DVD, *Engaged: 20 Years of the MIT Visual Arts Program*, features contributions by Dennis Adams, Judith Barry, Joe Gibbons, Wendy Jacob, Joan Jonas, Antoni Muntadas, Julia Scher, Nomedá and Gediminas Urbonas, Krzysztof Wodiczko, Carrie Bodle, Kelly Dobson, Maximillian Goldfarb, Emily Katrencik, Pia Lindman, Jill Magid, Edgar Pedroza, and Ben Wood. Commentators include Ute Meta Bauer, Larissa Harris, Patricia Fuller, Jane Farver, Otto Piene, Bill Arning, Mark Jarzombek, Caroline Jones, Niko Vicario, Rebecca Uchill, and João Ribas. Invited contributors and commentators were those who had been linked to VAP during the last two decades as faculty, lecturers, or alumni of the program. Ute Meta Bauer and Niko Vicario, a PhD candidate in the History, Theory, and Criticism program, edited the compilation. ACT associate director Mike Mittelman, the founding director of *ASPECT*, will oversee the distribution of the DVD to conferences, museums, libraries, and universities internationally.

Academic Program

Student Enrollment

The demand among undergraduates for visual arts classes exceeds our resources. The 4.301 Introduction to Visual Arts course is continually oversubscribed. While previous years had shown a growth in enrollments (particularly among undergraduates), this year showed a slight drop in numbers (but still an increase over the 2008 numbers). This was primarily due to a reduction in course offerings caused by financial cutbacks. During the past year, ACT had to eliminate three classes: one section of Introduction to Visual Arts and two video classes. This also explains the drop in percentage of students outside of the School of Architecture and Planning who enroll in our classes. The drop in the number of courses led to increased class sizes as well. The following table shows ACT enrollment statistics for AY2010, as compared with the previous two academic years.

Program in Art, Culture and Technology Enrollment Statistics, AY2008–AY2010

Academic year	All students	Graduate students	Undergraduate students	Within SAP	Outside SAP	Number of classes
2010	280	126 (45%)	154 (55%)	53%	47%	27
2009	299	118 (40%)	181 (60%)	45%	55%	29
2008	267	146 (55%)	121 (45%)	49%	51%	28

Undergraduate Program

ACT undergraduate offerings include a Course 4 major in visual arts as one of four discipline streams in the Department of Architecture bachelor of science in art and design (BSAD). ACT also supports the general undergraduate education curriculum of the Institute, offering HASS subjects, a HASS concentration, and, beginning in the fall of 2010, a minor in visual arts.

More than half of the 280 students taking ACT classes in AY2010 were undergraduates enrolled in one of the 18 undergraduate classes offered (12 of which were HASS certified). The program had two BSAD visual arts majors and one undergraduate pursuing an interdisciplinary degree with a visual arts focus. ACT offers a HASS concentration in visual arts; in AY2010 five students completed the concentration, and 21 students were pursuing the concentration. The program applied for a HASS minor in visual arts, which was approved to commence in AY2011. The minor will build on the interest in the HASS visual arts concentration and the general interest among undergraduates for arts classes. Ute Meta Bauer, associate professor Gediminas Urbonas, and lecturer Andrea Frank oversee the undergraduate program and its current revision. Dean Santos has mandated that one of the long-term goals of ACT is to become a new department. This process is being supervised by associate dean and professor Mark Jarzombek. The goal is to increase the number of BSAD visual arts majors in the coming academic year and to further develop the undergraduate curriculum.

Master of Science in Visual Studies Degree Program

At the graduate level, ACT offers electives for the master of architecture (MArch) program and conducts a highly selective graduate program, the SMVisS program, with a current yield of six incoming students per academic year. At present, ACT is the only program in the country offering a master of science in visual studies. The ACT program is uniquely situated in a technological community to pursue interdisciplinary relationships exploring the intersection of art, science, and technology. Nine graduate students were enrolled in the SMVisS program during AY2010.

The program has seen a steady rise in applicants; over the past two years the applicant pool has doubled, with 42 applicants in 2008, 62 in 2009, and 81 in 2010. Six students accepted by the Admissions Committee will enter the program in AY2011. The new students represent a diverse group in terms of gender, nationality, and ethnicity. Specific

efforts are being made to increase the numbers of underrepresented minorities. The six entering students include three women who are members of underrepresented minority groups (an African American, an American Indian, and a Latina).

Exhibitions, Awards and Honors, and Publications

The ACT faculty and academic staff is composed of world-class artists who engage in the international art world and make important contributions through exhibitions, performances, publications, screenings, and other activities. SMVisS alumni are also prominent figures in the art scene.

Exhibitions and Performances

Krzysztof Wodiczko presented his work in two solo exhibitions, *Guests* at the Venice Biennale and *OUT OF HERE: The Veterans Project* at the Institute of Contemporary Art, Boston (ICA), as well as several group exhibitions: *3xYES* at the Museum of Modern Art in Warsaw, Poland; *My Favorites—Index of a Certain Collection* at the National Museum of Modern Art, Kyoto, Japan; and the 2nd Athens Biennale 2009 HEAVEN. He also exhibited a pair of interventional public art projects: *War Veteran Vehicle Projection* in Liverpool, United Kingdom, and *Veterans Flame* at Governors Island, New York City.

Joan Jonas' exhibitions included *Performance 7: Mirage* at the Museum of Modern Art in New York (MoMA); *Mirror Piece I* at the Solomon R. Guggenheim Museum in New York; *Haunted: Contemporary Photography/Video/Performance*, a group show at the Solomon R. Guggenheim Museum; *The Juniper Tree* at Tate Modern in London; *Reading Dante II* as part of the Julia Stoschek Collection in Düsseldorf, Germany; *Drawing/Performance/Video* at Location One in New York; *Reading Dante II* at the Rosamund Felsen Gallery in Santa Monica, CA; and *Reading Dante III* at Yvon Lambert in New York.

Antoni Muntadas presented *La Memoria del Otro* at the Museo Nacional de Bellas Artes in Santiago de Chile and *Changing Channels: Art and Television 1963–1987* at the Museum Moderner Kunst in Vienna. In addition, his work was shown at Proyecto Tierra in Alhóndiga, Bilbao, Spain; at L'Appartement 22 in Rabat, Morocco; and as part of *Broadcast*, an exhibition at the University of South Florida Contemporary Art Museum in Tampa.

Gediminas Urbonas presented *Territories of the In/Human* (with Nomedas Urbonas) at the Württembergischer Kunstverein in Stuttgart, Germany (April 30–August 1, 2010), and *A History of Irritated Material* at Raven Row in London. Urbonas also exhibited at Trondheim Matchmaking, an annual international festival for arts and technology. Wendy Jacob exhibited *Waves and Signs* at the New York Public Library and at Cabinet Space in Brooklyn.

Lecturer and SMVisS alumnus Oliver Lutz presented *The Mediated Subject* at Württembergischer Kunstverein in Stuttgart, Germany, and *Exposed: Voyeurism, Surveillance and the Camera* at Tate Modern in London.

Awards and Honors

Joan Jonas won the Guggenheim Foundation's Lifetime Achievement Award for her extraordinary contributions to the field of contemporary art; the Omi International Arts Center's Francis J. Greenburger Award, honoring those who have made important contributions to contemporary art; the Gyorgy Kepes Fellowship Prize from the MIT Council for the Arts; and the Skowhegan medal for performance and video. Also she was selected for a residency at the Center for Contemporary Art, Kitakyushu, Japan.

Krzysztof Wodiczko was presented with the Golden Gloria Mundis Award from the minister of culture in Poland for his outstanding contribution to culture.

Wendy Jacob received a residency from the Farm Foundation for travel to the Arctic in October 2010 for a project that evokes the sonic experience of the Arctic ice field.

Amber Frid-Jimenez received a research fellowship from the Jan van Eyck Academie, Maastricht, the Netherlands. Frid-Jimenez was appointed as an associate professor at Kunsthøgskolen i Bergen (Bergen National Academy of the Arts), Norway, beginning in fall 2010.

Publications

Krzysztof Wodiczko published *City of Refuge: A 9-11 Memorial* (London: Black Dog, 2009) and *Guests* (Charta/Zacheta National Gallery of Art, 2010).

Joan Jonas completed work on the forthcoming book *In the Shadow a Shadow: The Work of Joan Jonas* (Gregory R. Miller & Co.).

Antoni Muntadas published *Antoni Muntadas on Translation: Stand By* (La Fábrica, 2010), *Muntadas* (Actar, 2010), and *In Between/Arada/Tra* (European Capital of Culture Agency, 2010).

Professional Activities

ACT faculty members are active in many organizations around the world and are sought after as reviewers and guest lecturers.

Ute Meta Bauer serves as an advisory board member for the following organizations: Neuer Berliner Kunstverein, Berlin, Germany; the International Bauhaus Foundation, Dessau, Germany; the LABORAL Center for the Arts and Industrial Creation, Gijón, Spain; the Technology, Art, and Media Lab at Tsinghua University, Beijing, China; and the ZERO Foundation, Düsseldorf, Germany.

Bauer also led workshops and presented lectures at the Meadows School of the Arts, Southern Methodist University, Dallas, TX; the World in a Shell Seminar, sponsored by V2_ and the Netherlands Architecture Institute; and the "Körperwissen in der Kunst" conference at the Deutsche Hygiene Museum, Dresden, Germany. She presented the keynote address at the "Arts Research: Publics and Purposes" conference, hosted by the Graduate School of Creative Arts and Media in Dublin, Ireland.

Krzysztof Wodiczko lectured at numerous institutions and universities in the United States and abroad, including ICA; the New School of Social Research in New York; the Rhode Island School of Design in Providence; Boston University; the Graduate School of Design at Harvard University; the Warsaw University of Social Psychology; the Academy of Fine Arts in Poznan, Poland; and the Kyoto University of Art and Design in Japan. Also, he presented at workshops with war veterans in the United Kingdom and at conferences in Italy and Turkey.

Joan Jonas lectured at the Center for Contemporary Art, Kitakyushu, Japan, and the University of Texas. She also led a workshop at Hunter College in New York.

Gediminas Urbonas lectured at several conferences, including the Deschooling Society conference at the Serpentine Gallery in London.

Antoni Muntadas presented numerous lectures around the world, including talks at Hansung University in Seoul, Korea; Northeastern University in Boston; and the Roski School of Fine Arts at the University of Southern California.

Student Awards and Exhibitions

SMVisS graduate student Jessica Wheelock received the 2010 Laya and Jerome B. Wiesner Student Art Award, presented for outstanding achievement in and contributions to the arts at MIT.

SMVisS graduate student Jaekyung Jung was awarded second place in the MIT 2010 Harold and Arlene Schnitzer Prize, and undergraduate course 4-B major Sam Kronick was awarded third place.

SMVisS students Haseeb Ahmed and Jessica Wheelock were awarded residencies at the Skowhegan School of Painting and Sculpture in Maine for summer 2010.

Last fall undergraduate course 4-B major Sam Kronick held a workshop, "Building a Classroom for Community Engineers," with students and teachers from the Prospect Hill Academy Public Charter School, in Somerville, MA. The aim of the workshop was to design and build an innovative temporary outdoor classroom that could be redesigned and rebuilt by the high school students who use it.

SMVisS graduate students mounted an exhibition, *Something like a proposition*, that opened during the ACT inauguration activities. Haseeb Ahmed presented the *Daedalus: Holding Pattern/Problem* exhibition for the March 2010 dedication of the new Media Lab complex.

SMVisS Alumni Awards and Exhibitions

Alexander Rosenberg '09 was an artist in residence in the glass program of the Rochester Institute of Technology's School for American Crafts. Caitlin Berrigan '09 presented in a group show, *They Go Round and Round*, at 0047 in Bergen, Norway. Matthew Mazzotta '09 exhibited *Steeped In Exploration* at the De Galerji Gallery in Drachten,

the Netherlands. Hope Ginsburg '07 presented *Sponge* at Virginia Commonwealth University's Anderson Gallery. Marisa Jahn '07 (along with Cati Vaucelle and Steve Shada) exhibited the collaborative *WOW Pod* project at the MIT Museum. Maximillian Goldfarb '06 presented *Building 20: Occupation* at the Incident Report Viewing Station in New York. Jill Magid '00 and Jennifer Allora '03 were featured in *GAGARIN: the Artists in Their Own Words* (Antwerp, Belgium). Emily Katrencik '01 exhibited *100 Years* at MoMA PS1 in New York. *Water Wall*, by Toshihiro Komatsu '99, was shown at the 2009 Shenzhen Hong Kong Bi-City Biennale of Urbanism/Architecture. Michael Rakowitz '98 presented *The worst condition is to pass under a sword which is not one's own* at Tate Modern in London.

Research

Visiting artists and CAVS fellows, as well as special artist projects and cross-disciplinary collaboration, enrich the experience of cutting-edge visual arts for graduate and undergraduate students. In AY2010, ACT had 12 research fellows and affiliates.

Archive

Considerable strides have been made in the past year toward ACT's goal of preserving and developing publicly accessible materials in the CAVS archive. The archive contains materials concerning collaborative and time-based productions generated by or related to the tenure of nearly 100 internationally recognized artist fellows over the past 44 years. Considerable inroads have been made into the preservation, cataloging, and digitization of video works recorded on obsolete media, photographs, documents, and sketches. These efforts are an integral component of ACT's Living Archive Project, which will involve the copyright assessment, preservation, cataloging, storage, and digitization of, as well as provision of public access to, a previously untapped and highly unusual archive of time-based art that explores intersections among art, science, and technology beginning with the art and technology movement of the late 1960s.

In AY2010, Mike Mittelman focused the archive work on the digitization of sensitive time-based work. The archival work has been organized by visiting scholar Alise Upitis, who obtained her PhD in 2008 from the Department of Architecture, with the active participation of Thomas Rosko, head of the MIT Libraries' Institute Archives and Special Collections; Ann Whiteside, head of the Rotch Library of Architecture and Planning; and MIT librarian Jennifer Friedman. Through the MIT Libraries, the archive has also had the help of interns from the Simmons Graduate School of Library and Information Science. The MIT Libraries played a critical role as well in the retrieval of archival materials in the home of artist and CAVS director emeritus Otto Piene that were damaged by a flood.

There has been a demand for archival materials by MIT faculty, students, and research staff, as well as the MIT List Visual Arts Center. In the past year, the CAVS archive has also received an unprecedented number of requests to loan materials for exhibition at international venues: the Ludwig Múzeum (Budapest), the Szépművészeti Múzeum (Budapest), and Chile's Bienal de Video y Artes Mediales.

In AY2010, ACT, together with the MIT Libraries, applied for a National Endowment for the Humanities Collaborative Research Grant, to support copyright investigations concerning archive materials, and an Institute of Museum and Library Services National Leadership Grant. ACT also applied for a grant from the Bay and Paul Foundations. ACT was awarded a \$3,000 Avant-Garde Masters seed grant by the National Film Preservation Foundation.

ACT Affiliates and CAVS Fellows

The role of the research fellows and affiliates at ACT is in transition. Much of the past work has been in the form of individual research projects. The merger of CAVS and VAP opens the door to research being integrated in a more organic way with the academic program. ACT research will be reorganized into thematic clusters headed by individual faculty members on topics that will play a central part in the curriculum as well. Topics include the following: “artistic interventions as creative response in areas of crisis and conflict,” “art, culture, and public sphere,” “interrogative and eco-design,” and “the future of body” (including “disability understood as alternative sensorium”). The “theatricality, performativity, process” and “living archive project” clusters focus on artistic research, collective practices, and transdisciplinary collaboration. The selection criteria for future ACT affiliates and fellows will be based on these research clusters to allow longer-term overarching grant applications rather than the acquisition of small individual funds.

This past year, there were two resident affiliates whose appointments originated with VAP: Jae Rhim Lee (SMVisS '06) and Nitin Sawhney (SM '98, PhD '03). There were also two nonresident affiliates: Armin Linke, guest professor for photography at the HFG Karlsruhe in Germany, and Lucy Orta, professor of art fashion at the London College of Fashion. In addition, the appointments of the following artists originated under CAVS: John Bell, Elizabeth Goldring, Wendy Jacob, Xavier Le Roy, John Malpede, and Jane Philbrick. CAVS also had three resident affiliates: Kelly Dobson, Jessica Rylan, and Nell Breyer.

Jae Rhim Lee was awarded a residency at the Institut fur Raumexperimente, Studio Olafur Eliasson, Universitat der Kunste Berlin. Lee collaborated with Brad Lichtenstein and 371 Productions on *Once You're Dead*, a documentary film exploring death denial/ death acceptance across cultures.

Nitin Sawhney established the Youth Visions of Jerusalem Program in the West Bank in conjunction with Voices Beyond Walls, with training sessions, workshops, photography exhibitions, and film screenings sponsored by the Jerusalem Fund (Palestinian Authority). He exhibited work for *Youth Visions of Jerusalem*, an exhibition of photography developed in conjunction with Voices Beyond Walls. Exhibitions were hosted at the Al-Ma'mal Foundation for Contemporary Art in Jerusalem, the French Cultural Center in Ramallah, the Bethlehem Peace Center, and the Armory in Somerville, MA. Sawhney participated in the Innovation Fair at the World Bank Conference on Conflict and Fragile States in Cape Town, South Africa.

Xavier Le Roy presented *More Floor Pieces* to two sold-out houses at the new Media Lab complex. *More Floor Pieces* is a new performance work that Le Roy developed as part of his fellowship at ACT with dancers and MIT students, produced by ACT program coordinator Meg Rotzel. Le Roy also presented existing projects, *Self-Unfinished* and *Le Sacre du Printemps*, at ICA. His stay at MIT and his presentations received recognition in the local press, including a review in the *Boston Globe*, and attracted art critics from New York City.

CAVS fellow John Bell presented “Puppetry and the Uncanny,” a paper about the nature of puppet and object, at the International Conference of Stage Animation in Tampere, Finland, and the Modernist Studies Association conference in Montreal. Bell’s paper “Grace Paley’s Political Arts” was published in the journal *Contemporary Women’s Writing*. Bell taught workshops and took part in panel discussions at Northwestern University, the Trois Jours de Casteliers Festival in Montreal, and the Arts in the One World conference at Brown University. He wrote book reviews and a puppet history column for *Puppetry International*, for which he serves as a contributing editor.

CAVS fellow Elizabeth Goldring continued her work on the Seeing Eye Machine, an eye robot, conducting tests at the Joslin Eye Center. She lectured at Robert Wilson’s Watermill Center, which led to Wilson’s visit to MIT to discuss future collaborations.

John Malpede presented *Bright Futures*, produced by Meg Rotzel and involving local actors and other ACT affiliates, in the lobby of E14 to a sold-out audience. Malpede also presented this new work at Performa 09, the third biennial of new visual art performance, in New York City.

Kelly Dobson continued to work on her “Companion Robot” projects under a Rockefeller New Media Artist Fellowship focused on research into therapeutic objects for animals.

Jane Philbrick mounted a major exhibition, *Everything Trembles*, at the Museum of Sketches and Archives of Public Art, Lund University, Lund, Sweden.

Undergraduate Research Opportunities Program

Seventeen Undergraduate Research Opportunities Program (UROP) students were involved with ACT projects this academic year, two working with Ute Meta Bauer, two with Andrea Frank, and 13 with Wendy Jacob, Nell Breyer, Elizabeth Goldring, and Jane Philbrick.

Facilities, Space, and Equipment

Although it provided expanded opportunities, the relocation also posed serious challenges. Delays in renovations meant that equipment was installed late and classrooms were not fully operational at the beginning of the spring term. The move, still not complete, is occurring in stages. As AY2010 draws to a close, our facilities, faculty, and staff are spread across four buildings on opposite ends of the campus. This made communications and the logistics of running the program very difficult during the spring term. The Venus Lab in E14, which is occupied by faculty and graduate

students, was affected by a noxious chemical odor as a result of the floor construction; the situation took some time to resolve and spurred student complaints. We expect to complete the renovation of the darkroom, audio lab, faculty and staff offices, and affiliate spaces during the summer so that we can finalize our move and be ready for the fall term. Providing adequate spaces for faculty, students, affiliates, and staff is a necessary precondition for the program to function smoothly.

Equipment Needs

ACT took advantage of the move to create more classrooms equipped with audiovisual equipment, although budget constraints made this difficult. Old equipment was reused wherever possible. The Cube (E15-001), a central space for many activities, demands high-end audiovisual equipment. The classroom upgrades also diverted funds away from replacing outmoded or broken equipment in our student checkout room. Photographic, computer, and other equipment is awaiting an update after the completion of the relocation process.

Most ACT classes have an important hands-on component. The considerable interest in ACT courses poses the problem of having adequate equipment to meet the demand. The ACT student equipment sign-out facility is an essential part of making introductory visual arts classes accessible to undergraduates. Heavy enrollment in the introductory classes requires frequent replacement of photo and video cameras, lenses, tripods, lighting and audio gear, and other equipment.

In the past, additional funding had been received from the Dean's Discretionary Fund. We currently have a relationship with Nikon that supplies a substantial number of our high-end cameras, but we need to replace some of our video equipment. Internal and external funding will be essential to guarantee the high level of training traditionally offered in MIT courses, and we will continue to seek additional funding sources.

Managing Space

Managing space, especially common and shared space, is a major concern for which the program needs to develop management and maintenance policies as well as collaborate with other units where needed. Having access to the Bartos Theater is a big opportunity for the program, and hosting the lecture series there has helped us increase attendance. Exhibition space in the east lobby of E14 also offers the chance for improving visual presentation and outreach to increase the visibility of the new program.

ACT Shops

Prior to the merger and relocation, the Visual Arts Program managed a large metal shop and a spacious yard for full-scale projects, both located in Building N51/52. The Department of Architecture's woodshop was also utilized. The move to the new shops in E14 entailed considerable adjustment. Losing the yard space means that our students no longer can build large projects in proximity to the shops. The Mars Lab is small — and made even smaller by the fact that all four walls are entryways into other shops, limiting the area where machinery and projects can be located. Losing proximity to the N51 woodshop means that a small woodshop has to be improvised within the Mars

Lab. There is also no place for the storage of ongoing projects by students, fellows, or faculty. In N51/52 our shops were able to draw upon the shop monitors in architecture's woodshop. After the move, the lack of monitors limited the hours that undergraduates could use the shops. This had a particular impact on the 4.301 Introduction to Visual Arts class and all other classes with a hands-on component. Sharing lab space in E14 with the Center for Bits and Atoms, on the other hand, is a big advantage, and our students, fellows, and faculty now have access to their digitally controlled tools.

Personnel

Faculty/Academic Staff

Ute Meta Bauer and Krzysztof Wodiczko codirected the merged VAP and CAVS unit from July to October. In October, Bauer, director of VAP, was appointed as director of the merged ACT program. During AY2010, the academic staff of the program consisted of professors Joan Jonas and Krzysztof Wodiczko; associate professors Ute Meta Bauer and Gediminas Urbonas; visiting lecturers Andrea Frank, Amber Frid-Jimenez, Joseph Gibbons, Wendy Jacob, Joe Zane (fall), and Oliver Lutz (spring); and visiting professor of the practice Antoni Muntadas (spring). Lecturers Joe Zane, Joe Gibbons, Amber Frid-Jimenez, and Wendy Jacob will not be returning in AYA2011. Professors Joan Jonas and Krzysztof Wodiczko both will retire from MIT at the end of AY2010. Losing two eminent professors who represent 50 percent of our faculty poses a huge challenge for our small program, especially in such a crucial moment of reorientation.

Faculty Search

A search for a tenure-track assistant professor was launched in the fall of 2009. The search committee, chaired by Krzysztof Wodiczko, received a broad selection of candidates from the United States and around the world, and six finalists were identified. None of the finalists had been selected as of the date of this report. However, a lecturer was identified who will begin to teach at ACT in fall 2010.

Support Staff

Mike Mittelman was hired for one year to support the CAVS and VAP directors in overseeing the merger. Technical assistant Dan Van Roekel left MIT in fall 2009, and his position has been redefined as a result of the merger. Christopher Clepper was hired to manage the photography, video, sound, and audiovisual equipment; provide technical instruction in ACT classes; run the equipment check out; and support faculty, students, and fellows and affiliates. Media assistant Charles Mathis provides demonstrations on materials and processes for ACT classes and manages the Mars Lab (metal shop and woodworking area), the mold-making room, the welding room, and the sewing room. He will terminate his appointment in August 2010. Administrative assistants Lisa Hickler (program and faculty support) and Edward J. Halligan (finances and facilities) expanded their duties as a result of the merger. Halligan's position is granted through discretionary funds from the School of Architecture and Planning on a year-to-year basis. ACT proposes changing this position to a permanent one. Former CAVS staff member Meg Rotzel (coordination of public programs and fellows) and Kamila Madry (administrative support) are both part time.

The entire support staff will be reorganized as a result of the merger, and job duties will be redefined. Combining the staff of the former CAVS and VAP has enabled us to capitalize on the positive experiences of both units to the betterment of the unified program but also requires us to eliminate redundancies. In addition to merging the activities of the two units, the ACT staff has also taken over some of the functions that were formerly the responsibility of the Department of Architecture, such as student and affiliate appointments, swipe card access, budgets, teaching assistant allocations, and payroll management. Staff composition and the job duties of the support staff will need to be continually reviewed and adjusted to match the new vision and mandate of ACT. Policies for ACT fellows and affiliates have to be created.

Ute Meta Bauer,
Director
Associate Professor of Visual Arts

More information about the Program in Art, Culture and Technology can be found at <http://visualarts.mit.edu/>.