

## List Visual Arts Center

The mission of the MIT List Visual Arts Center (LVAC) is to present the most challenging, forward-thinking, and lasting expressions of modern and contemporary art to the MIT community and general public in order to broaden the scope and depth of cultural experiences available on campus. Another part of LVAC's mission is to reflect and support the diversity of the MIT community through the presentation of diverse cultural expressions. This goal is accomplished through a number of avenues: changing exhibitions in the LVAC galleries (Building E15) of contemporary art in all media by the most advanced visual artists working today; the permanent collection of art, comprising large outdoor sculptures, artworks sited in offices and departments throughout campus, and art commissioned under MIT's Percent-for-Art program, which allocates funds from new building construction or renovation for art); the Student Loan Art Program, a collection of fine art prints, photos, and other multiples maintained solely for loan to MIT students during the course of the academic year; an active artist's residency program; and extensive interpretive programs designed to offer the MIT community and the public various 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
- Fund an endowment for art conservation at a level appropriate for the collection's requirements
- Make needed alterations to gallery spaces
- Increase the audience from the MIT campus as well as the Boston area and beyond by providing more interpretive programs and materials including cell-phone tours of public art and exhibitions
- 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

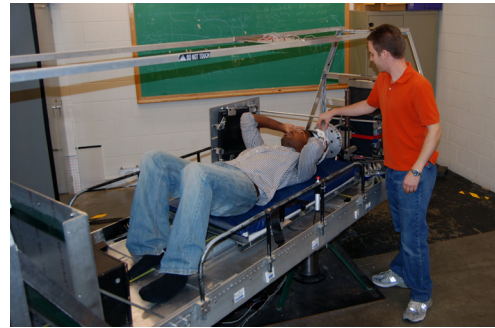
### Accomplishments

- Achieved attendance of 32,378 (19,830 at MIT and 12,548 attending traveling exhibitions organized by LVAC).

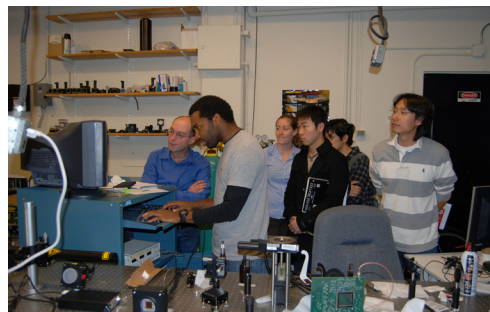
- Organized four exhibitions in the List Center galleries, four exhibitions for the Media Test Wall, and three exhibitions for the Dean's Gallery.
- Completed public art projects with artists Cai Guo-Qiang and Richard Fleischner
- Published the catalogue *Tavares Strachan/Orthostatic Tolerance: It Might Not Be Such a Bad Idea if I Never Went Home*, which was distributed by Distributed Art Publishers (DAP), as well as *Tobias Putrih & MOS: Without Out* and *Virtuoso Illusion: Cross-Dressing and the New Media Avant-Garde* (distributed by LVAC).
- Offered tours led by LVAC staff members of exhibitions and the permanent art collection on campus to 93 groups. The tours were open to MIT faculty, staff, and students; visitors from other universities; and the general public.
- Implemented a ninth year of programming for the Media Test Wall, an 8x8-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 87 permanent collection artworks on campus by LVAC staff. Currently, 1,091 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 27 positive critical reviews of exhibitions, including reviews in *The Art Newspaper*, *Boston Globe*, *Boston Phoenix*, *Art in America*, *Artforum*, *Artscope Magazine*, *The Tufts Daily*, *Berkeley Beacon*, *Art 21 Blog*, *Art in Context*, *Rhizome.org*, *Sculpture Magazine*, *ArtPapers*, *Artnet*, *Flash Art Online*, *BigRedandShiny.com*, and *Weekly Dig*.



*LVAC's Friends of Boston Art visit Alexander Singh's studio in Bushwick, Brooklyn.*



*Artist Tavares Strachan in residence using MIT's Department of Aeronautics and Astronautics centrifuge.*



*Artist Tavares Strachan in residence with MIT's 3D Optical Systems Group, directed by George Barbastathis.*

- Received continuing support from the Friends of Boston Art 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 New York City tour of galleries and studios on the Lower East Side, Bushwick (Brooklyn), and Long Island City; a tour of the new Media Lab extension; and other events.
- Continued to build an endowment fund for the conservation of MIT's permanent collection of works of art with new gifts of \$62,000.
- Added a total of 165 new works to the Student Loan Art Program. Many 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 2010.
- Conducted a residency with artist Tavares Strachan
- Carried out conservation of Frank Stella's *Loohooloo*; Matthew Ritchie's *Games of Chance and Skill*; Byron Browne's *Horse and Stars*; Henrik Oleson's *Hund*; Robert Engman's *Untitled*; Henry Moore's *Three-Piece Reclining Figure, Draped*; Alexander Calder's *The Great Sail*; and Kenneth Noland's *Here-There* and initiated treatment on Louise Nevelson's *Transparent Horizon*.
- 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: a reception for the Student Loan Art Program, a bike tour of the campus art collection, a gallery talk by artist Tobias Putrih, and a slide talk by artist Martin Boyce.
- Participated in many MIT outreach efforts, including the MIT Graduate Alumni Reunion.
- Donated hundreds of LVAC catalogues to Art Resources Transfer to distribute to schools and libraries throughout the United States.



*Artist Tavares Strachan in residence with the Autonomous Underwater Vehicle Laboratory in MIT's Sea Grant College Program (directed by Chryssostomos Chryssostomidis) with researcher Michael Soroka.*



*Matthew Ritchie's Games of Chance and Skill undergoing conservation.*



*Conservator Clifford Craine working on Louise Nevelson's Transparent Horizon.*

## Exhibitions

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

#### *Student Loan Art Exhibition*

August 13–September 6, 2009

The Student Loan Art Program attracted an audience of 2,516 to the LVAC gallery over the period of the exhibition of artworks. Entries were submitted by 781 students for the lottery to borrow artwork, and 510 works were disbursed.



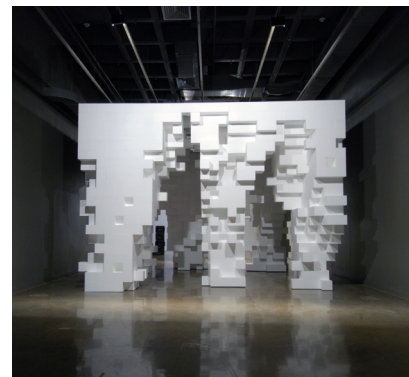
*Student Loan Art Program exhibition.*

#### *Tobias Putrih & MOS: Without Out*

October 23, 2009–January 3, 2010

Artist Tobias Putrih uses everyday materials such as cardboard, Styrofoam, and plywood to produce fragile structures that span from small modular objects to larger installation environments. Recent work has featured Putrih’s collaboration with MOS, a collective of designers and architects who create software and use customized tools of parametric design to produce simple but highly complex structures and buildings. The two principals, Michael Meredith and Hilary Sample, teach at Harvard University and Yale University while maintaining the practice. In [Overhang](#), recently shown at the Baltic Center for Contemporary Art (England), Putrih and MOS created a Styrofoam brick structure in a constant verge of collapse. The project was based on a mathematical problem that determines the maximum overhang of a brick stack—the software developed by MOS generates brick stacks in minimal structural equilibrium. [Intervention #10](#), created for the Museum Boijmans Van Beuningen (the Netherlands), continued to examine the aesthetic values of original parametric design through the creation of a primitive arch.

Putrih’s exhibition at the List Visual Arts Center featured a newly commissioned work, *Erosion*, a large-scale sculptural installation of eroded Styrofoam blocks that the viewer can enter to experience the structure’s inner space. As Putrih and MOS decided to present the project in a “fixed” state, the blocks were glued together and the structure was presented as the pure possibility of generated form. Working models and other support materials further illuminated the collaboration between Putrih and MOS.



*Overhang (2009), a new work created by Tobias Putrih and MOS for their exhibition at MIT, fall 2009.*

*Sung Hwan Kim: Summer Days in Keijo—written in 1937*

October 23, 2009–January 3, 2010

Sung Hwan Kim often integrates video and performance art and takes on the role of director, editor, performer, composer, narrator, and writer to create works that are narrative yet dreamlike. His *Summer Days in Keijo—written in 1937* is a fictional documentary based on Swedish ethnographer and zoologist Sten Bergman's 1937 travelogue *In Korean Wilds and Villages*. Keijo was the Japanese colonial name for Gyeongseong, or Seoul, and Kim traces Bergman's prewar path through present-day Seoul using a Dutch female protagonist in his place. As the protagonist describes a 1937 "modern" Seoul, she travels through parts of contemporary Seoul (built from 1950–1970) that are also falling victim to the city's rapid redevelopment. The film focuses on architectural elements that have morphed from landmarks to areas slated for demolition, revealing that even supposedly constant parts of a city can easily disappear. Kim created an elaborate soundtrack to the film in collaboration with Amsterdam- and New York-based musician David Michael DiGregorio, also known as dogr. *Summer Days in Keijo—written in 1937* garnered critical acclaim when it was shown at the 5th Berlin Biennial in 2008.



Video still image from Sung Hwan Kim's *Summer Days in Keijo—written in 1937*.

*Virtuoso Illusion: Cross-Dressing and the New Media Avant-Garde*

February 5, 2010–April 4, 2010

*Virtuoso Illusion: Cross-Dressing and the New Media Avant-Garde* explored what has traditionally been called gender crossing or cross dressing (drag) as a tactic for media artists that has been central to the development of the current avant-garde. The show looked at how experimental art has been invigorated and advanced by artists who cross dress for many different reasons as part of their conceptual process. It was not intended as an exploration of identity issues specifically, but more as an in-depth look at current and historical strategies of cross dressing as an art of the irrational, the unexpected. This exhibition was organized by guest curator Michael Rush, former director of the Rose Art Museum at Brandeis University.



Installation shot from a work by Michelle Handelman in *Virtuoso Illusion: Cross-Dressing and the New Media Avant-Garde*.

Cross dressing has a storied history in the development of post-Dada art. For Marcel Duchamp and Man Ray, the transgressive act of dressing as a woman was a strategy intended to both shock the bourgeoisie and inflate the sexually intense agendas of the Surrealists, whose mostly male cohort felt some threat from an emerging feminism in 1920s Paris. Less attended to until recently were the artfully ambiguous photos of Claude Cahun, whose multiply gendered self-portraits were surely as subversive as anything concocted by Duchamp and Ray. In midcentury, Pierre Molinier advanced the varied sexual identities of the Surrealists with his photomontages and self-portraits. As sexual representations became increasingly liberated in the 1960s with artists like Jack Smith, Kenneth Anger, Andy Warhol, and a host of others, cross dressing became a hallmark of both gay liberation and the subversive intentions of the avant-garde. In each major historical advancement of experimental art, cross dressing has been present as a strategy that has expanded the possibilities of the perception-bending intentions of artists (as opposed to merely gender-bending). The exhibition featured videos, installations, photographs, and performances. Artists included Charles Atlas, Matthew Barney, Claude Cahun, Harry Dodge and Stanya Kahn, Marcel Duchamp, Michelle Handelman, John Kelly, Katarzyna Kozyra, Kalup Linzy, Ma Liuming, Manon, Pierre Molinier, Yasumasa Morimura, Brian O'Doherty, Ryan Trecartin, and Andy Warhol.

*Tavares Strachan/Orthostatic Tolerance: It Might Not Be Such a Bad Idea if I Never Went Home*  
May 7–July 11, 2010

*Orthostatic Tolerance: It Might Not Be Such a Bad Idea if I Never Went Home* represents the most recent phase of a new project by Bahamian-born, New York-based artist Tavares Strachan. Since 2006, Strachan has been moving forward on this multiphase body of work that explores space and deep-sea training. Orthostatic means to stand upright, and tolerance refers to the ability to withstand pressure. Combined, the phrase refers to the physiological stress that cosmonauts and deep-sea explorers endure while exiting and reentering our home, the thin surface of planet Earth.



*Image of Purplish Blue Light (2010) in Tavares Strachan/Orthostatic Tolerance: It Might Not Be Such a Bad Idea if I Never Went Home.*

*Orthostatic Tolerance* mirrors Strachan's interest in establishing an ocean and aerospace exploration agency in Nassau both to continue his own exploration efforts and to foster educational outreach efforts for children in his home country. The work comes after two years of intensive research and hands-on training that has taken the artist to the Yuri Gagarin Cosmonaut Training Centre in Star City, Russia, as well as MIT. The exhibition at the List Center features a number of new works that were developed during Strachan's recent residency at MIT. Over the course of numerous visits begun in July 2009, Strachan met with researchers and scholars in the Department of Aeronautics and Astronautics and the MIT Sea Grant College Program's Autonomous Underwater Vehicle Laboratory. In addition, the artist collaborated with a group of graduate students in MIT's 3D Imaging Optical Group to

create a nano-sized topographical landscape. Strachan's work with the MIT Sea Grant College Program focused on creating a submersible underwater sea rover entirely out of blown glass, while the Man Vehicle Laboratory at MIT served as a location for a film shoot documenting the artist in training for his experiments with gravitational stress.

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

*Jun Nguyen-Hatsushiba, Memorial Project Nha Trang, Vietnam: Towards the Complex—For the Courageous, the Curious and the Cowards (2001)*

July 11–September 7, 2009

In a work commissioned for the 2001 Yokohama Triennale of Contemporary Art (and also presented at the São Paulo and Sydney biennials), Jun Nguyen-Hatsushiba again focused on cyclo drivers in his video project *Memorial Project Nha Trang, Vietnam: Towards the Complex—For the Courageous, the Curious and the Cowards*. Filmed on location in Vietnam's Indochina Sea, this remarkable 13-minute video depicts a number of young men struggling to propel cyclos across the rock-strewn, sandy ocean bottom. Working in teams, they pull, push, and pedal the passengerless vehicles; and periodically they must rush up to the surface for air or risk drowning. The water grows deeper; the boulders get larger; the trip to the surface takes longer; and the task is increasingly arduous. Finally, the drivers abandon their cyclos and swim together toward an underwater "city" composed of tents made from white netting strung between boulders, a metaphorical memorial for the many Vietnamese boat people who drowned in the aftermath of the war. The clear blue water, sunlight dappling the ocean floor, and gentle flute music composed by Quoc Bao and Nguyen-Hatsushiba provide a stark contrast in this all-too-real metaphor for this endangered way of life.



*Jun Nguyen-Hatsushiba, Memorial Project Nha Trang, Vietnam: Towards the Complex—For the Courageous, the Curious and the Cowards (2001).*

*David Van Tieghem: Ear to the Ground (1982)*  
September 8–December 11, 2009

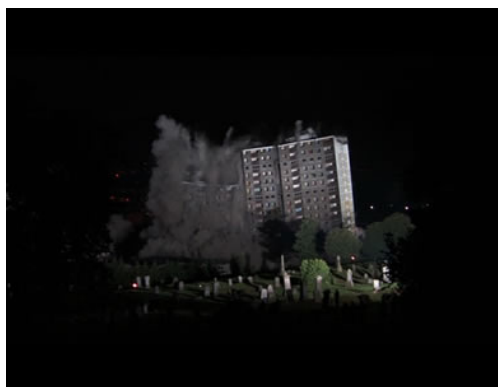
Composer, percussionist, performer, and sound designer David Van Tieghem worked with collaborative team Kit Fitzgerald and John Sanborn on this short video work that depicts the artist literally using the physical environment of the streets of Manhattan as a musical instrument. In *Ear to the Ground* we see Van Tieghem dressed in a suit, tie, and fedora hat using a pair of mallets to create inspired percussive sounds from a wide variety of surfaces, including the pavement, sides of buildings, metal gates, telephone booths, street signs, light posts, and mailboxes.



*David Van Tieghem's Ear to the Ground (1982).*

*Cyprien Gaillard: Pruitt-Igoe Falls*  
December 14, 2009–February 14, 2010

*Pruitt-Igoe Falls* utilizes video from the controlled demolition of a tower block apartment at 2:30 am, July 13, 2008, in Glasgow, Scotland. As the building collapses, the concomitant dust cloud spreads to cover where the structure once stood and conceals the light emanating from off camera. This leaves the scene in near blackness before a glow languidly reilluminates the screen. However, as the video continues, the ephemeral nebula containing the airborne remnants of the building transforms into the monumental downrush of Niagara Falls. Gaillard's choice of subject matter reactivates Western representational traditions of the 18th and 19th centuries that address the sublime through subjects such as architectural ruins, topographical extremes, and disastrous events. Curator: Alise Upitis.



*Cyprien Gaillard: Pruitt-Igoe Falls (2008).*

*Matt Sheridan Smith: Untitled (open/shut) (2008)*  
March 3–May 3, 2010

*Untitled (open/shut)* consists of a seven-minute montage, culled from Robert Bresson's film *L'Argent* (1983), of actors opening and closing doors. Adapted from a short story by Leo Tolstoy, Bresson's film revolves around the tragic consequences of counterfeit banknotes.



*Matt Sheridan Smith's Untitled (open/shut) (2008).*



Refused an advance on his allowance by his father, a young man decides to use forged banknotes at a photography shop. On realizing the deception, the owner passes the fake bills on to an unsuspecting serviceman. When he in turns attempts to use the counterfeit money, he is arrested for forgery and descends into a life of despair and, eventually, murder. In Smith's recomposition of the film, characters endlessly pass through shops, cafés, homes, offices, prisons, elevators, and other interior or bureaucratic spaces, enforcing a latent narrative of containment, deception, and confinement. Through Smith's elision, what is brought to the surface is an almost perverse equation between circulation of money and freedom of movement.

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

*BAM Photography Portfolio III*  
August 17–December 11, 2009

These photographs were purchased by the List Visual Arts Center from the Brooklyn Academy of Music. They include an array of work—color and black and white, landscapes, interiors, and portraits—from an international selection of artists. This is the third portfolio of photographic prints produced by BAM as a fundraising activity, and LVAC is pleased to simultaneously provide additional art for MIT students to borrow and support this prestigious performing arts center. MIT owns other works by a number of these artists. The exhibition featured works by Tina Barney, Tanyth Berkeley, Sophie Calle, James Casebere, Rineke Dijkstra, Candida Höfer, Nicholas Nixon, Catherine Opie, Laurie Simmons, Lorna Simpson, Massimo Vitali, and James Welling.

*Photographs from the Andy Warhol Photographic Legacy Program*  
December 21, 2009–April 23, 2010

This selection of photographs from the Andy Warhol Photographic Legacy Program was part of a gift of 156 photographs made to LVAC by the Andy Warhol Foundation for the Visual Arts in celebration of the foundation's 20th anniversary. Through the Legacy Program, over 28,500 photographs were donated to more than 160 university galleries around the country. Warhol took more than 60,000 snapshots and Polaroid photographs in his lifetime. The Polaroids were largely photographs of friends or clients who had commissioned portraits. His subjects often wore white makeup, and Warhol used harsh lighting against a white background to mask facial details and create sharp contrast. Warhol shot dozens of Polaroids and then selected the images he wanted to silkscreen on canvas, but he kept all of the original photographs. He also used the Polaroid camera to frame still-life images of small objects.



*Andy Warhol Polaroid of Jerry Hall, part of the Dean's Gallery exhibition Photographs from the Andy Warhol Photographic Legacy Program.*

*Big Color*

May 10–September 3, 2010

*Big Color* is a selection of six prints from the List Visual Arts Center's permanent collection. As indicated by its name, *Big Color* consists of works by artists associated with the Color Field school of painting. Emerging from the Abstract Expressionist movement of the 1950s, Color Field painting is characterized by large areas of local color that emphasize the surface flatness of the canvas or paper. In the absence of a clear distinction between figure and background, visual interest lies in the tensions created by interactions between colors. Thus, Color Field painting encourages the viewer to experience the subjective possibilities of color and the artistic validity of nonrepresentational abstraction. Presenting works executed between the 1960s and the 1990s, *Big Color* includes paintings by Alan Shields (1944–2005), Gene Davis (1920–1985), Friedel Dzubas (1915–1994), Judith Murray (b. 1941), and Clifford Singer (b. 1955).

**Interpretive Program Highlights**

- Conversation with artist Tobias Putrih and architect/designer Michael Meredith, moderated by curator Jane Farver (October 22, 2009).
- Gallery talk by artist Tobias Putrih, followed by a reception for MIT graduate students (November 12, 2009).
- Numerous gallery talks by LVAC curator João Ribas, educator Mark Linga, and director Jane Farver.
- Screening of the film *Roma*, directed by Federico Fellini (November 19, 2009).
- Artist talk with Sung Hwan Kim (December 2, 2009).
- Screening of the film *Decasia*, directed by Bill Morrison (December 17, 2009).
- Panel discussion with exhibiting artists Charles Atlas, Michelle Handelman, and John Kelly, moderated by guest curator Michael Rush (February 4, 2010).
- Screenings of two films by Jack Smith and *The Adventures of Sylvia Couski*, directed by Adolfo Arrieta (February 11, 2010).
- Screening of the film *Blood Sisters*, directed by List Center exhibiting



*Gallery talk by artist Tobias Putrih on November 12, 2009.*



*Panel discussion of *Virtuoso Illusion: Cross-Dressing and the New Media Avant-Garde* with exhibiting artists Charles Atlas, Michelle Handelman, and John Kelly, moderated by guest curator Michael Rush (February 4, 2010).*

- artist Michelle Handelman, sponsored by CineMental at the Brattle Street Theatre (February 17, 2010).
- Artist talk with Martin Boyce (February 23, 2010).
  - YouTube video competition (February 26, 2010).
  - Screenings of the films *The Liberation of the Mannique* and *Luminous Procureess*, directed by Steve Arnold (March 11, 2010).
  - The annual Max Wasserman Forum on Contemporary Art: "Parody, Politics, and Performativity." This panel discussion featured artists Tino Sehgal and Tania Bruguera and collective artist Claire Fontaine. The forum was moderated by writer and curator Jens Hoffman, with respondents Dorothea von Hantelmann, Frazer Ward, and Joan Jonas. The forum examined a variety of artistic practices in which the passage of time and the relationship to the viewer are significant. Unlike traditional art objects characterized by physical permanence, many of the works created by the panel participants question and undermine, often in humorous ways, the common forms of how institutions present, collect, and display most art today. The forum was organized by Rebecca Uchill, a PhD doctoral candidate in MIT's History, Theory, and Criticism Program (March 13, 2010).
  - Gallery talk by curator Michael Rush (March 18, 2010).



*The annual Max Wasserman Forum on Contemporary Art featured artists Tino Sehgal and Tania Bruguera and Claire Fontaine.*



*Gallery talk by curator Michael Rush on March 18, 2010.*



*Panel discussion on May 6, 2010, with (right to left) Dava Newman, Tavares Strachan, George Barbastathis, and Mike Soroka.*

- Panel discussion with artist Tavares Strachan and Dava Newman, professor and MacVicar faculty fellow in the MIT Department of Aeronautics and Astronautics; George Barbastathis, associate professor in the MIT Department of Mechanical Engineering's 3D Optical Systems Group; and Mike Soroka, research engineer at the MIT Sea Grant College Program's Autonomous Underwater Vehicle Lab. The discussion was moderated by LVAC director Jane Farver (May 6, 2010).
- Screening of the film *Perfumed Nightmare*, directed by Kidlat Tahimik (May 20, 2010).
- Gallery talk by associate professor George Barbastathis, MIT Department of Mechanical Engineering's 3D Optical Systems Group (May 27, 2010).
- Gallery talk by exhibiting artist Tavares Strachan (June 3, 2010).
- Screening of the film *Interkosmos*, directed by Jim Finn. The program featured a postscreening conversation between the filmmaker and LVAC adjunct film curator John Gianvito (June 10, 2010).
- Gallery talk by marine educator Sarah Hammond of the MIT Sea Grant College Program (June 24, 2010).

## Tours

LVAC curatorial and education staff led 93 gallery tours for the general public and the MIT community, MIT alumni, video and photography students, and MIT art and architecture students as well as groups from the Art Institute of Boston; Belmont High School; Boston University; the Commonwealth School; the Council for the Arts at MIT; Curry College; Emerson College; Emmanuel College; Harvard University (Loeb fellows and Visual and Environmental Studies Group); Lesley University; the LVAC Advisory Committee; the Massachusetts College of Art and Design; the MIT Comparative Media Studies program; the MIT History, Theory, and Criticism Program; the MIT Program in Art, Culture and Technology; Montserrat College; the Rhode Island School of Design; the School of the Museum of Fine Arts, Boston (SMFA); Simmons College; Suffolk University; Tufts University; the University of Massachusetts at Amherst; the University of Massachusetts at Lowell; and Wentworth Institute.

## Collections

### Permanent Collection

In addition to the Percent-for-Art acquisitions described elsewhere, 22 new works entered the permanent collection. The video collection *Antarctica* (2009) (Kit Fitzgerald and John Sanborn; David Van Tieghem) was purchased for the permanent collection. Heather and Tony Podesta donated Darren Almond's *Clock* (1997). MIT alumnus Ronald A. Kurtz donated 20 black and white photographs by Berenice Abbott to the permanent collection.

### Student Loan Art Program Collection

A total of 165 artworks entered the Student Loan Art Collection. MIT Friends of Boston Art funds made possible the purchase of works by Claire Beckett, Nicole Cherubini, Robert Cumming, Hamish Fulton, Frank Gohlke, Gyorgy Kepes, Nicholas Nixon, John O'Reilly, John Walker, and John Wilson. Funds from the Artist Resource Trust of the Berkshire Taconic Community Foundation made possible the purchase of a work by Hannah Barrett.

Herman and Judith Chernoff donated a Herb Jackson lithograph to the Student Loan Art Collection. Richard and Beth Marcus gave three Harold "Doc" Edgerton photographs. Patricia LaValley and Geoff Hargadon donated a Faile print.

We received 14 framed artworks for the Student Loan Art Collection from Cynthia F. and Dr. Michael W. Weisfield ('66). Included were works by Leonard Baskin, Marc Chagall, James Coignard, Thomas Cornell, Honore Daumier, Frank Eckmair, Richard Florsheim, Shoichi Hasegawa, Jem Hom, Lebadang, Jack Levine, Leonard Liebowitz, and Alfred Manessier.

Ronald A. Kurtz donated 135 photographs to the Student Loan Art Collection, including photographs by Berenice Abbott, Zeny Cieslikowski, A. Giadam, John Mille, Arnold Newman, John Sexton, N.M. Stephens, Neil Trages, Norbert Weiner, and Tom Worth.

### Percent-for-Art

Patricia Fuller continued to oversee the development of several artworks. Richard Fleischner designed a new sculpture for the courtyard embraced by E23, E15, and E14 (the Media Lab expansion), and Cai Guo-Qiang created a sculpture for the oval courtyard at the entrance to the new Sloan building. Both were installed during the 2009–2010 year.

Richard Fleischner was at the forefront of artists who began to work in the urban environment in the 1970s. His participation with artists Scott Burton, Kenneth Noland, and architect I.M. Pei in the Wiesner Building Percent-for-Art project in 1985 redefined the process of public art as a collaborative dialogue among designers, architects, and artists. This soon became an influential model. Fleischner designed the two-level plaza surrounded by Amherst Street, Ames Street, the medical buildings, and the Media Lab, including sculptural elements, paving, landscape, lighting, and furniture. Fleischner's subsequent career has involved numerous public commissions at sites across the country.



*Richard Fleischner's sculpture for the courtyard embraced by E23, E15, and E14 (the Media Lab expansion).*

The expansion of the Media Lab, designed by Fumihiko Maki, substantially alters the spatial relationships and circulation patterns of the lower plaza. Accordingly, Fleischner was asked to design a new sculpture in the lower plaza in response to this new architectural configuration. He designed an elegant pair of double arcs in cast concrete on subtly shifting grass planes. The arcs serve as informal seating and gathering spaces bracketing the main circulation axis through the space. Adjustments to the landscape, paving, and lighting complement the new design. The work was commissioned through MIT's Percent-for-Art program in connection with the Media Lab expansion project.

Cai Guo-Qiang collaborated with Chinese artisans to hand-carve a 12-link chain, 39½ feet in length, from a single block of granite native to the artist's hometown of Quanzhou, China. The work is called *Ring Stone*. Five Asian pine trees are planted within the rings, and two more are positioned nearby. The solid stone contrasts with the curvature of the Chinese pines, illustrating the power of nature in an industrial and modern architecture space. The interlocking and inseparable links represent the relationship between the individual and society.

Bernar Venet's *Two Indeterminate Lines* was resited to the lawn of the new Sloan building that faces Memorial Drive.



*Cai Guo-Qiang's sculpture Ring Stone (2010), a Percent-for-Art commission for the new Sloan School expansion, before sod was added.*



*Landscape crew, LVAC staff, and Cai Guo-Qiang and his assistant during the installation of Ring Stone.*



*Bernar Venet's Two Indeterminate Lines in its new site on the lawn of the new Sloan School building that faces Memorial Drive.*

## Administrative Changes

Curator Bill Arning left the List Center after eight years of service to become the director of the Contemporary Arts Museum in Houston, TX. João Ribas, former curator at the Drawing Center in New York City, was hired as curator.

The LVAC staff provided training for 17 interns from Boston University, the Chinese University of Hong Kong, Emerson College, Harvard University, the Massachusetts College of Art and Design, MIT, Princeton University, the School of the Museum of Fine Arts/Tufts, Skidmore College, St. John's University, Syracuse University, Vassar College, and Washington and Lee University.



*Departing List Visual Arts Center curator Bill Arning at his farewell party.*



*Arriving List Visual Arts Center curator João Ribas.*

## Finances/Funding

- The Nimoy Foundation renewed support for LVAC's artist residency efforts with a grant of \$20,000.
- MIT's dean of graduate education 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 DeFlores Fund for Humor awarded \$750 for public programming.
- The Artists' Resource Trust of the Berkshire Taconic Foundation awarded \$3,000 toward art for the Student Loan Art Program.
- Individuals donated toward endowments (\$59,000), art conservation (\$31,000), general support (\$2,500), and public art (\$1,025).

- The *Tobias Putrih* exhibition received over \$4,000 from the Serbian Ministry of Culture.
- The British Council awarded \$800 for promotional efforts related to Martin Boyce's anticipated Percent-for-Art project in the Koch Institute for Integrative Cancer Research.
- The Phoenix Media/Communications Group donated approximately \$8,000 in in-kind advertising in its various publications.
- The *Virtuoso Illusion* exhibition received over \$3,000 from a local art collector.
- Tavares Strachan's exhibition received a \$25,000 award from the National Endowment for the Arts (NEA).
- NEA also awarded \$40,000 for an upcoming exhibition of works by Juan Downey. The Andy Warhol Foundation for the Visual Arts donated \$100,000 to the exhibition and the Dedalus Foundation donated \$7,500 for the catalogue.
- The Milton & Sally Avery Arts Foundation awarded \$1,000 for the annual Lavine Lecture.
- Other upcoming shows received \$5,000 from individuals and foundations and \$6,000 from foreign governments.
- The Friends of Boston Art group raised \$9,050 from 30 members this year.
- Additional gifts valued at over \$6,500 were received by individuals for a variety of purposes.

## Future Goals

- Augment 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-residence 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 contributed essays to *100 Video Artists* (Exit Publications, 2010); *Cai Guo-Qiang: Peasant DaVincis* (Rockbund Art Museum and Guangxi Normal University Press, 2010); and a catalogue celebrating the 30th anniversary of the Korean Cultural Council in New York City. In addition, she contributed a commentary on Joan Jonas' *Song Delay for Aspect*. She also gave a lecture on the work of Su-Mei Tse at the Isabella Stewart Gardner Museum in Boston.

Curator João Ribas was a juror for the Massachusetts Cultural Council Artists Fellowship, the SMFA Traveling Scholars, and the Boston Young Contemporaries program. He was a discussant at the Seminar on Literature, Politics, and the Arts at Harvard University and lectured at the Rhode Island School of Design and Arcadia University. In addition, he was a panelist for ArtChicago/Independent Curators International's "Beyond the White Cube" and a participant in the Contemporary Art Think Tank at George Washington University and the 2010 American Association of Museums conference. He contributed a commentary on Ben Wood's *The Walls Have Ears* for the *Aspect/MIT Engaged* DVD.

Assistant director David Freilach gave two talks and a workshop on fundraising at the National Taiwan University of Arts in Taipei.

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

### Advisory Committee

Jennifer Ford Frutchy resigned from the List Visual Arts Center's Advisory Committee, where she had served as chair for 10 years. Susan Leff was appointed the new chairperson. The committee met three times during the 2009–2010 season, twice at MIT and once in New York.

**Jane Farver**  
**Director**

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