

MIT Program in Art, Culture and Technology

The MIT Program in Art, Culture and Technology (ACT) operates as a critical production- and education-based laboratory within the context of an advanced technological community. The program explores the role of art in society and considers artistic methodology and practice as knowledge production and distribution. Investigations and artistic research are realized through performance, sound and video, photography, and interrogative design, as well as through experimental media and new genres. The program also emphasizes art that engages public spheres, the production of space, networked cultures and participatory media, and questions related to the environment, gender, and social stratification. Extracurricular activities include a cross-disciplinary lecture series, field trips, workshops, studio visits, and public presentations. The newly established Mobile ACT Lab supports field research and workshops outside of MIT and collaborates with other programs and institutions.

ACT's status and structure is twofold: as a research center and an academic program. As a center for advanced research in art, culture, and technology, ACT supports faculty research; sponsors fellows and affiliates; supports research clusters; and maintains an archive of over 40 years of visionary artistic production. This part of ACT's work continues the legacy of the Center for Advanced Visual Studies (CAVS) founded in 1967 by Hungarian artist and MIT Institute Professor György Kepes. The program reports directly to the dean of the School of Architecture and Planning (SAP).

ACT as an academic program continues the work of its predecessor, the Visual Arts Program (VAP) founded in 1989 by artist Ed Levine, and resides within the Department of Architecture. The Department of Architecture oversees ACT, including faculty appointments and promotions, the administration of the graduate program, and the graduate admissions process. ACT's academic program is one of the six discipline groups in the department. ACT also supports the undergraduate education curriculum of the Institute, offering General Institute Requirement (GIR) subjects in art, as well as subjects in art meeting the Humanities, Arts, and Social Sciences (HASS) requirement; elective art subjects; and a HASS concentration and minor. In addition, ACT offers electives for the Master of Architecture (MArch) program and conducts its own highly selective graduate program, the Master of Science in Art, Culture and Technology (SMACT) program (previously the Master of Science in Visual Studies program), with 11 graduate students in AY2011. ACT faculty members also supervise Undergraduate Research Opportunities Program (UROP) students and the independent studies of graduate students, as well as serving as supervisors and readers for undergraduate, graduate, and PhD theses.

ACT's base budget is supplemented by the following: an endowment to support the program's activities, a fund supporting photography, and gifts. ACT also receives additional funding from the Council for the Arts at MIT (CAMIT) through individual applications and a line item for the lecture series. ACT expanded initiatives for external funding, and in AY2011 the program was awarded \$140,000 by Munich-based Siemens Stiftung for the AR—Artistic Research initiative. ACT was also invited to apply for an ERSTE Foundation Stiftung grant for \$64,000 to fund a one-year pilot fellowship

program dedicated to the Kepes and CAVS legacy. Final arrangements are nearing completion on this grant.

Diversity

ACT is committed to a diverse faculty and graduate student body. ACT's fellowship program is equally diverse in terms of gender, culture, nationality, and ethnicity. The faculty in AY2011 was divided evenly among men and women, and the two newly appointed faculty members are both female, one a native of Eastern Europe and one an African American. Of the 11 students in the graduate program in AY2011, eight were female and three were male, with two candidates identifying as Native American and one as African American. The six ACT research fellows were evenly divided among men and women. Of the seven nonresident research affiliates, three were female and four male.

Changes to the Curriculum

In AY2011, several changes were made to the curriculum. The master of science in visual studies degree was renamed master of science in art, culture, and technology. Correspondingly, the HASS concentration was renamed Art, Culture and Technology. A new minor of the same name began in AY2011. The Department of Architecture has restructured its undergraduate major and no longer offers a bachelor of science in art and design (BSAD). In the past, ACT had offered a visual arts stream within the BSAD. ACT is in the process of discussing with the department the restructuring of the Course 4B major into an art, culture, and technology major (BSACT) and participation in the department's Master of Science in Architecture Studies (SMArchS) program with two students per academic year.

Subject Offerings

Student Enrollment

While enrollments remained steady, or even rose, ACT offered fewer subjects this year than last. The major reason for this was the budget cuts over the last three years, as well as the loss of several faculty members. Professors Joan Jonas and Krzysztof Wodiczko retired at the end of the previous academic year, and associate professor Gediminas Urbonas was on junior research leave in spring 2011. Partly as a result of the reduced size of the faculty, a restructuring of the graduate student curriculum took place, which dropped one thesis tutorial subject from the subject lineup. The demand among undergraduates for visual arts subjects continues to exceed our resources. The 4.301 Introduction to Visual Arts subject is very popular and must be filled by lottery due to the demand. The following table shows ACT enrollment statistics for AY2011 as compared with the previous three academic years.

Program in Art, Culture and Technology Enrollment Statistics, AY2008–AY2011

Academic year	Students					Number of subjects
	Total	Graduate	Undergraduate	SAP	Non-SAP	
2011	314	133 (42%)	181 (58%)	50%	50%	24
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 Offerings

Half of the 314 students taking ACT subjects in AY2011 were undergraduates who were enrolled in one of the 15 undergraduate subjects offered this year (13 of which were HASS-certified). In AY2011, 16 students were ACT art and design HASS concentrators (9 graduating in 2011 and 7 continuing). An ACT HASS minor was available for the first time in AY2011. Already one student has completed his minor and two others have applied to become minors.

A new undergraduate subject was created as part of a grant to ACT associate professor Ute Meta Bauer and ACT lecturer Nitin Sawhney to address the new GIR in the arts for a wider undergraduate population. A d'Arbeloff grant of \$40,000 was awarded to develop a new subject, "Art as Intervention: Creative Responses in Contested Spaces, Conflict and Crisis" (to be offered in fall 2011) to enhance the MIT undergraduate experience in service learning through the arts.

In AY2011, ACT completed a search for an assistant professor with the hiring of Azra Aksamija, who will oversee ACT's undergraduate curriculum as we look forward to creating a new major and expanding offerings for the new GIR in art.

Graduate Offerings

At the graduate level, ACT offers electives for the MArch program and graduate students in other disciplines. In addition, ACT has its own SMACT degree. This highly selective graduate program had 11 students enrolled in AY2011. Over the past few years, there has been a general upward trend in applicants to the graduate program. There were 42 applicants in 2008, 62 in 2009, and 81 in 2010, declining somewhat to 66 applicants in 2011. The six entering students include three women and three international students. For the first time, ACT achieved a yield of 100 percent of first-choice candidates in admissions for AY2012.

Research Center

The intention of ACT as a research center is to define and explore artistic research methods and to connect research and the curriculum through thematic clusters headed by individual faculty members. Current topics include: “Artistic Interventions: Creative Response to Conflict and Crisis”; “Art, Culture, and Public Sphere”; “Interrogative and Eco-design”; “The Future of Body”; “Theatricality, Performativity, Process”; and the “Future Archive.”

This academic year, the newly launched Mobile ACT Lab joined forces with MIT architecture faculty members Shun Kanda and Jim Wescoat and the 3/11 Japan Disaster Relief Initiative (directed by MIT’s Center for International Studies) to engage in a collaboration with Miyagi University on a multiyear initiative in the Miyagi region that was heavily destroyed by the recent earthquake and tsunami on Japan’s coastline. The Mobile ACT Lab is also involved in the youth workshop in filmmaking that takes place in Gaza this summer; it is led by ACT fellow and lecturer Nitin Sawhney in collaboration with MIT’s Center for Future Civic Media.

In order to expand research and to fund a Kepes Fellowship, ACT is seeking internal and external funding. ACT is also looking into a research network on artistic research and transdisciplinary studies with Swiss, UK, and Austrian universities.

In AY2011, ACT hosted six resident research fellows, eight nonresident research affiliates, and one visiting student who contributed to the varied research interests and calendar of events of the program. ACT fellow and lecturer John Bell, along with Puppet Theater director Peter Schumann and members of his company, conceived a community workshop production of *Manning: 8 Dances for the Soldier Who Brought a Helicopter Massacre in Baghdad to the Light of Day*, performed to a full house on February 21 in the Cube. Grants came from the Council on the Arts at MIT, the Peter de Florez Fund for Humor, and ACT.

ACT fellow Jae Rhim Lee organized “Postmortem Options: A Workshop on the Dead Body” at MIT; the workshop, hosted by her Decompiculture Society, explored her interest in environmental justice and alternatives to conventional burial and cremation practices. Lee was selected to be a TEDGlobal 2011 fellow and will present her work at a conference in Edinburgh, Scotland, in July 2011.

ACT fellow and lecturer Nitin Sawhney continued his work with *The Reimagining Gaza Project: Program of Creative Media Narratives and Participatory Mapping with Palestinian Children in the West Bank and Gaza*, which included with training, workshops, evaluation, research, exhibitions, and film screenings. Sawhney and ACT fellow Jegan Vincent de Paul also exhibited *The Reimagining Gaza Project* at MIT Rotch Library (November 2010–January 2011).

ACT spring term fellow Pelin Tan, a Turkish sociologist and art historian, participated in the *Brief Histories* exhibition (10th Sharjah Biennale, United Arab Emirates, March–April 2011) and lectured at various universities during her fellowship, including at MIT.

ACT fellow Jegan Vincent de Paul continued his research on the Human Grid and will travel with the Mobile ACT Lab for a two-week field research visit to Japan as part of the MIT 3/11 Japan Disaster Relief Initiative.

CAVS legacy fellow Elizabeth Goldring created the Eye Robot with several MIT students and researchers and participated with MIT graduate students, previous CAVS director Otto Piene, and ACT lecturer and fellow John Bell at the summer workshop of theater director Robert Wilson's Watermill Center. This project is geared toward an opera, *My New Friend SU: The Moon's Other Side*, addressing blindness. In the fall Bob Wilson will join MIT as an artist in residence (through an invitation by MIT's artist-in-residence program).

Research affiliates Lucy Orta, professor of fashion research at London University, and MIT Media Lab alumna Amber Frid-Jimenez, associate professor at the Art University of Bergen, have been developing the Antarctica World Passport Office: Citizenship Database, an experimental project exploring human rights issues, transnational border rights, and migration using a publicly accessible database and a related social networked platform.

Art, Culture and Technology Archive

ACT holds the archive of the Center for Advanced Visual Studies, which contains materials relating to collaborative and time-based productions generated by or related to the tenure of nearly 100 internationally recognized artist-fellows over the past 44 years. It is extremely important to find a way to allow public access to this previously untapped and unique archive of time-based art that documents the intersections between art, science, and technology, beginning with the art and technology movement of the late 1960s. The archive materials require copyright assessment, preservation, cataloguing, storage, and digitization. A strategy to make the materials publicly accessible is also crucial. For the first time the archive is being held in a climate-controlled room, an important step in protecting its contents. However, even though some strides forward have been made, the majority of the archive materials still need to be inventoried, and the time-based material needs to be migrated to hard drives and DVD. Patrick Schumann, a visiting student who is a master's candidate in digital preservation at the Stuttgart State Academy of Art and Design in Germany, carried out research in the archive and submitted a report with recommendations on media preservation based on his thesis work.

Much of the progress on the archive was made when Rotch librarian Jennifer Friedman oversaw the archive and was able to arrange archive interns from Simmons College. This work ended when she left MIT. Currently, a library liaison, Patsy Baudoin, supports the archive for a few hours per week.

ACT regularly receives requests for access to the archive in the form of research and loan requests from all over the world. However, our current staffing resources prohibit us from responding to all of these requests and moving forward in making the materials more generally available. What is needed is the hiring of a part-time archivist/librarian who could oversee the archive. ACT has intensively sought external funding for the

archive, but so far with limited success. The program was awarded \$2,700 by the National Film Preservation Foundation to restore the documentary, *Centerbeam*, from the archive.

Despite our staffing limitations, ACT was able to respond to a few recent important requests for materials. The archive lent items to the MIT Museum for its 150th anniversary exhibition and to the List Visual Arts Center for its Stan VanDerBeek, Juan Downey, and Otto Piene exhibitions.

Projects and Special Events

A wide variety of initiatives by the program and ACT faculty, as well as collaborations with other cultural organizations, engaged the academic and broader community and heightened the international profile of ACT.

AR–Artistic Research

This one-year collaboration between the MIT Program in Art, Culture and Technology and the Munich-based organization Siemens Stiftung was cocurated by Ute Meta Bauer, head of ACT, and Thomas D. Trummer, curator of visual arts for Siemens Stiftung. AR–Artistic Research explored artistic methodologies and forms of inquiry at the intersection of art, science, and technology, unfolding in multiple formats during AY2011 that included a series of displays in the lobby of the MIT Media Lab complex, E14 (November 17, 2010–May 12, 2011). AR juxtaposed documentation of works by Hungarian artist Attila Csörgö and rarely exhibited photograms and Polaroids by CAVS founder and MIT Institute Professor György Kepes. Also displayed were Jae Rhim Lee’s *Infinity Burial Project* installation and a project by Argentina-based artists Guillermo Faivovich and Nicolás Goldberg on the cultural impact of the Campo del Cielo meteorites. The spring term lecture series “Collision 2: When Artistic and Scientific Research Meet” and a two-part symposium, “Magazines and Their Role in Architecture and Artistic Research,” were also part of AR. A publication to document this multiformat project is scheduled to be available at the end of 2011. The grant from Siemens Stiftung was matched by ACT and School of Architecture and Planning in-kind contributions and funds.

Lecture Series

The Monday night lecture series, held now in Bartos Theater, continued for its sixth year. In fall 2010 the series topic, “Give Me Shelter: Second Skin for Extreme Environments?” drew together panelists discussing what constitutes an extreme environment and if bodywear, body extension, or other critical support will allow survival in such environments. Speakers included Elke Gaugele, cultural anthropologist and professor of fashions and styles at the Academy of Fine Arts in Vienna, Austria; artist Regina Maria Moeller, professor at the Trondheim Academy of Fine Art/Faculty of Architecture and Fine Art at the Norwegian University of Science and Technology; artist Laura Anderson Barbata, professor at the Escuela Nacional de Escultura, Pintura y Grabado La Esmeralda of the Instituto Nacional de Bellas Artes in Mexico; documentary filmmakers Omar Foglio and Jose Luis Figueroa; Dava Newman, professor of aeronautics and astronautics and engineering systems at MIT; Sheila Kennedy, professor of the practice

of architectural design at MIT; Steve Dietz, artistic director of ZER01; and Lauren Bon (MArch '89), director of the Metabolic Studio.

The spring 2011 series, part of the AR collaboration, was titled “Collision 2: When Artistic and Scientific Research Meet.” Speakers included Florian Dombois, founder of the Y-Institute of Interdisciplinarity at the Bern University of the Arts in Switzerland; Argentine-based artists Guillermo Faivovich and Nicolás Goldberg and respondent Richard P. Binzel, MIT professor of planetary science; French artist Laurent Grasso and respondent Stefan Helmreich, MIT professor of anthropology; artist and ACT research fellow Jae Rhim Lee and respondent Nicholas Ashford, professor of technology and policy and director of the MIT Technology and Law Program; artist and activist Ricardo Dominguez, associate professor of visual arts at the University of California, San Diego, and respondent Christopher Csikszentmihalyi, director of the MIT Center for Future Civic Media; and artist Attila Csörgö (Budapest, Hungary) with respondent Thomas D. Trummer.

150th Anniversary Celebrations

Otto Piene, former director of the Center for Advanced Visual Studies (1974–1993), presented *SKY Event*, two large-scale inflatable sculptures in the sky above Killian Court, as part of the Festival of Art, Science, and Technology’s FAST Light, the culminating weekend of the MIT150 celebration. Gediminas Urbonas, along with department head Nader Tehrani, presented *Liquid Archive* on the Charles River May 7–8. The FAST Future Forum on New Performance/New Media featured Joan Jonas in discussion with Ute Meta Bauer. At the same event, ACT lecturer and alumnus Oliver Lutz and newly appointed junior faculty member Azra Aksamija discussed their practice in a roundtable. A concert on April 25 with sound artist Francisco Lopez was part of the Architecture + MIT150 celebration (hosted by ACT, Non-Event, the Sensory Ethnography Lab, and the Film Study Center at Harvard University). ACT sponsored two panels on April 26. The first, “Magazines and Their Role in Architecture and Artistic Research Practice,” was moderated by Ana Miljacki and featured Beatriz Colomina, founding editor of *Assemblage*; Ute Meta Bauer, founding editor of *Meta*, *Case*, and *Verkstedt*; and artist Dan Graham. The second panel, moderated by Ute Meta Bauer, featured MIT alumnus Jorge Otero-Pailos, founding editor of *Future Anterior Journal*; Michael Schwab, editor-in-chief of *JAR—Journal for Artistic Research*; and Pelin Tan, cofounder of *Muhtelif* and spring ACT fellow. The CAVS archive also lent some images and videos for several special 150th anniversary exhibitions at the MIT Museum and at the MIT List Visual Arts Center.

Other Projects

ACT presented “Sound Shapes and Ear Dances/A Tribute to Maryanne Amacher” honoring Amacher, a pioneering sound artist and former MIT CAVS fellow, on the first anniversary of her death, October 22, 2010. A symposium was followed by live performances by contemporary sound artists Florian Hecker, Kevin Drumm, and Jessica Rylan Piper attended by over 200 people. In April ACT collaborated with the TransCultural Exchange Conference to present two panels in Bartos Theater. ACT joined forces with the Goethe Institute for a second time to present “RECORD > AGAIN! 40 Years of Video Art in Germany, Part 2,” a symposium on April 28, and an exhibition at the Goethe Institute as part of the Boston Cyberarts Festival.

Faculty Awards and Honors, Exhibitions, Lectures, and Publications

Despite the retirement of two faculty members, acclaimed artists Joan Jonas and Krzysztof Wodiczko, the program's faculty continued to have prominence in the international art world and made important contributions through exhibitions, performances, publications, lectures, screenings, presentations, advisory board memberships, and other activities.

Awards

AR–Artistic Research was funded for \$140,000 by Siemens Stiftung. Associate professor Ute Meta Bauer and lecturer and ACT fellow Nitin Sawhney received a \$40,000 d'Arbeloff Fund grant to develop a new subject tentatively titled "Art as Intervention: Creative Responses in Contested Spaces, Conflict and Crisis", which will expand the MIT undergraduate experience in learning. Sawhney was also awarded a seed grant of \$9,250 from the National Geographic All Roads Film Project for *Flying Paper*, a documentary film currently in production. ACT fellow and alumna Jae Rhim Lee (SMVisS '06) was awarded a MAK Schindler Scholarship/Residency and a fellowship at the Institut für Raumexperimente/Studio Olafur Eliasson, Universität der Künste, Berlin, Germany. Lee is in the third year of a Creative Capital Foundation grant of \$50,000 and was selected to be a 2011 TEDGlobal fellow. Lecturer John Bell received grants and awards totaling over \$25,000 from the Jane Henson Foundation, the Puppet Slam Network, the Nancy and Marc Schroeder Endowment, and the University of Connecticut. ACT received \$15,000 from the Council for the Arts at MIT for the ACT lecture series. In addition, individual faculty, students, and fellows were awarded a total of about \$15,000 for individual projects through CAMIT grants.

Exhibitions and Performances

ACT associate professor Ute Meta Bauer is artistic director of the multigenre platform Apparätjik, fusing scientific interest and artistic efforts. Apparätjik held installation/performances at the Serpentine Gallery London (October 2010) and at the Neue Nationalgalerie in Berlin, to celebrate Mies van der Rohe's 125th birthday (March 2011). It also held the "Mini Summit on Sustainability and Creativity" for the inauguration events of Deutsche Bank Greentowers in Frankfurt (March 2011).

ACT associate professor Gediminas Urbonas exhibited extensively internationally as part of the artistic partnership Nomedas & Gediminas Urbonas, including at the National Art Gallery in Vilnius, Lithuania (May–August 2011); Centro Galego de Arte Contemporánea in Santiago de Compostela, Spain (May–September 2011); Nuova Accademia di Belle Arti Milano in Milan, Italy (May 2011); KunstFort Asperen in the Netherlands (June–September 2011); and Tromsø Gallery of Contemporary Art in Tromsø, Norway (June–August 2011). Urbonas also exhibited *The Learning Machine* at the Wolk Gallery at MIT (February–April 2011).

Joan Jonas, professor emerita, had a solo show at the Museum of Contemporary Art San Diego (January–July 2011).

Visiting professor of the practice Antoni Muntadas presented at the Istanbul Modern Museum (October 2010); the Gabrielle Maubrie Gallery in Paris (October–November 2010); Centre d'art Santa Monica in Barcelona, Spain (October–December 2010); the Long Beach Museum of Art in California (October 2010–February 2011); Estação Pinacoteca in São Paulo, Brazil (February–May 2011); the Carpenter Center for the Visual Arts at Harvard University (March–April 2011); and Artium, Centro Museo Vasco de Arte Contemporaneo (April 2011).

Lecturer Angel Nevarez participated in Manifesta 8, the European Biennial of Contemporary Art (October 2010–January 2011), the Taipei Biennial 2010 (September–November 2010), and the Contemporary Music Festival in Oslo, Norway (September 2010).

Lecturer and alumnus Oliver Lutz (SMVisS '06) had an installation at the Walker Art Center in Minneapolis (May–September 2011).

Lecturer and fellow John Bell curated five exhibitions for the Ballard Institute and Museum of Puppetry at the University of Connecticut. Bell was also a central organizer of the Honk Festival of Activist Street Bands in Somerville, MA (October 2010).

Lecturer Jae Rhim Lee participated in exhibitions at the Kampnagel in Hamburg, Germany (May 2011); the Reykjavik Art Museum in Iceland (January 2011); and Uferhallen in Berlin, Germany.

Lectures and Symposia

Ute Meta Bauer was a sought-after lecturer, speaking at symposia and lecture series at the Instituto Universitario di Architettura in Venice (June 2011); Stedelijk Museum Amsterdam and Moderna Museet in Sweden (June 2011); the Department of Visual Arts at the University of Chicago (May 2011); the Contemporary Native Arts Symposium, sponsored by the Smithsonian (May 2011); Columbia University in New York City; the TransCultural Exchange Congress in Boston (April 2011); the New Museum in New York (March 2011); Kuenstlerhaus Wien in Vienna (January 2011); e-flux in New York (December 2010); Art Basel Miami Beach (December 2010); the Banff Centre in Alberta, Canada (November 2010); the University of Vancouver in Canada (November 2010); Artists Space in New York (October 2010); and Universidad Diego Portales in Santiago, Chile (September 2010).

Gediminas Urbonas spoke at a conference in May at the Stedelijk Museum in Amsterdam, the Netherlands.

Nitin Sawhney gave talks at the University of Salzburg in Austria (September 2010); the Graduate School of Design at Harvard University (October 2010); the Media Studies Department in the Parsons New School, New York (March 2011); and the School of Design at Carnegie Mellon University in Pittsburgh (March 2011).

Professor emerita Joan Jonas and visiting professor of the practice Antoni Muntadas lectured and gave workshops at numerous international venues.

Publications

Associate professor Ute Meta Bauer published several essays, including: “Ein Gespräch: A Conversation” in *Absalon*, Susanne Pfeffer, ed.; Walther König, 2011; “From Magazines to Architecture: A Meta Interview with Dan Graham” in *Mousse Magazine*, February–March 2011; “Multiple Clothing—*Kunst und Kleidung als soziales Experiment*” (“Multiple Clothing—Art and Clothing as Social Experiment”) in *Stephen Willats: Art Society Feedback*, Anja Casser and Philip Ziegler, eds.; *Verlag für moderne Kunst*, 2010; and “Zones of Activity: From the Gallery to the Classroom” in *Learning Mind: Experience into Art*, Mary Jane Jacob and Jacquelynn Baas, eds.; University of California Press and School of the Art Institute of Chicago, 2010. Professor Antoni Muntadas published the book *About Academia (The Transcriptions: An Internal Document)* by the David Rockefeller Center for Latin American Studies, Harvard University, and the catalogue *Muntadas: Informação>>Espaço>>Controle* (Estação Pinacoteca, Associação Pinacoteca Arte e Cultura, Sao Paulo, Brazil).

Students and Alumni: Awards, Exhibitions, and Publications

Students

Class of 2011 master’s candidates Sarah Witt (first prize) and Sohin Hwang (third prize) were winners of MIT’s Harold and Arlene Schnitzer Prize in the Visual Arts (May 2011). Class of 2012 master’s candidate Matthew Everett Lawson received the 2011 Laya and Jerome B. Wiesner Student Art Award from the Council for the Arts at MIT. Master’s candidate Narda Alvarado (Class of 2012) participated in several exhibitions including the Istituto Italo-Latino Americano, 54th Venice Biennale 2011 (June–November 2011), and Museo de Arte Raúl Anguiano, Guadalajara, Mexico (April–July 2011).

Alumni

Jennifer Allora (SMVisS ’03), in partnership with Guillermo Calzadilla, represented the United States at the 2011 Venice Biennale. Pia Lindman (SMVisS ’99) has been appointed professor in site-specific arts and performance at the Finnish Academy of Fine Art. Kevin Hamilton (SMVisS ’00) received a \$49,999 Digital Humanities Start-Up Grant from the National Endowment for the Humanities for his project “Re-Framing the Online Video Archive: A Prototype Interface for America’s Nuclear Test Films.” Maximilian Goldfarb (SMVisS ’06) coauthored the book *Speculative Structures* (November 2011). Matthew Mazzotta (SMVisS ’09) was awarded the 2011 Massachusetts Cultural Council Fellowship in Sculpture/Installation. Haseeb Ahmed (SMVisS ’10) has been awarded a Research Fellowship in Fine Arts at the Jan van Eyck Academie (Maastricht, the Netherlands) for next year. Gina Badger (SMVisS ’10) was appointed editorial director of *FUSE Magazine*. Jess Wheelock (SMVisS ’10) published a comic in *Puppyteeth* (May 2011). A publication by 2010–2011 SMVisS students on artistic research is forthcoming (fall 2011).

Facilities, Space, and Equipment

ACT completed its move to Buildings E15 and E14 in the summer of 2010. The darkroom renovation was not completed in time for fall classes due to vendor error, but the room was fully functional by spring 2011. The sound/recording studio was completed during the fall.

Two video-editing labs were set up in the Cube (Room E15-001). The Interform Editing Lab in E15 was completed prior to the start of the fall term. The equipment checkout room was relocated and security improved. The audiovisual system in the Cube was partially upgraded as well. A sewing room was established in the fall in the Cube.

The Mars Lab includes a general assembly area with power hand tools and a metals and resins area where welding is possible. Upstairs in the foundations room is a mold-making area. The Mars Lab established evening hours in the spring by hiring shop monitors. The program is in the process of establishing new policies and procedures to ensure the safe use of the shops.

Noise and fumes from Mars Lab projects unfortunately pervade the offices and classroom on the mezzanine. Several safety issues or design flaws were addressed as well, including slippery floors and inadequate electrical outlets, resulting in considerable expense to the program. ACT lost one graduate studio when it was allocated to the Center for Bits and Atoms to accommodate its shop director.

Two important projects are being explored that would improve facilities in E15. ACT proposes to overhaul the Cube so that it can be used as a performance space. The Bartos Theater requires upgrading, particularly its audiovisual system. One problem persists without an immediately obvious solution. Faculty, students, and fellows lack storage space for large projects. In general, it is difficult to find space to assemble large projects. In the past, the program had access to a yard behind Buildings N51 and N52 that could accommodate 1:1 production. No similar space is available that can be designated for large projects at our new location.

People

Faculty/Academic Staff

The academic staff of the program consisted of associate professor Ute Meta Bauer, who also serves as head of the academic program and research center, and associate professor Gediminas Urbonas (on leave, spring 2011). Visiting lecturers were John Bell (spring), Andrea Frank, Oliver Lutz, Angel Nevarez, Nitin Sawhney, and visiting professor of the practice Antoni Muntadas (spring). Professor emerita Joan Jonas taught in fall 2010. Professors Joan Jonas and Krzysztof Wodiczko retired at the end of AY2010.

New Faculty

A search for a tenure-track assistant professor was completed in the spring of 2011 and resulted in Azra Aksamija being selected to start in fall 2011. In addition, the provost approved the program filling of a target of opportunity line (a position held by Joan Jonas, who retired), allowing the program to hire Renee Green, a highly acclaimed artist who is an African American woman. Green will join the faculty as an associate professor in the fall of 2011.

Research Fellows and Affiliates

In AY2011, ACT sponsored fellows John Bell, Jae Rhim Lee, Nitin Sawhney, Jegan Vincent de Paul, and Pelin Tan (spring). Poet and artist Elizabeth Goldring was a

CAVS legacy fellow in her status as an Institute guest. Nonresident affiliates included animator Jonas Bjerre, media artist Amber Frid-Jimenez, composer Florian Hecker, artist Wendy Jacob, photographer Armin Linke, artist and fashion designer Lucy Orta, and art historian Thomas Trummer. Artist Keiko Prince is a CAVS legacy affiliate. Patrick Schumann, from the Stuttgart State Academy of Art and Design in Germany, was a visiting student in the fall of 2010 doing research on preservation/restoration in the CAVS archive.

Graduate Students

Elizabeth Watkins, Matthew Lawson, Tomashi Jackson, Scott Berzofsky, Narda Alvarado, and Sofia Berinstein are slated to graduate in June 2012. Sohin Hwang graduated in June 2011. Amanda Moore, Ian Wojtowicz, Mabel Negrete, and Sarah Witt are graduating at the end of the 2011 summer term.

Support Staff

Mary Sherman, the director of TransCultural Exchange, was hired in June to temporarily fill the position of associate director. When Sherman left MIT in December, the program hired retired administrative officer Paulette Mosley on an interim basis to oversee the program and the selection of a permanent administrative officer. Media assistant Christopher Clepper manages the photography, video, sound, and A/V equipment; provides technical instruction to ACT classes; runs the equipment checkout; and supports faculty, students, and fellows and affiliates. Media assistant Martin Seymour, who was hired in September 2010, provides demonstrations on materials and 3D fabrication for ACT classes and manages the Mars Lab (metal shop and wood-working area), the mold-making room, the welding room, and the sewing room. Both media assistants work on a 10-month-per-year basis.

The full-time administrative support staff includes Lisa Hickler (assistant to the program head, program and faculty support), Laura Pallone (public programs, admissions, and archive), and Edward J. Halligan (finances and facilities). Dean Adèle Naudé Santos has thus far granted the finances/facilities position only on a year-to-year basis. ACT proposes making this a permanent position. The ACT archive also requires at least a part-time archivist/librarian, and the ACT faculty is in need of more administrative support. Hourly student workers provide support as equipment checkout assistants and darkroom and shop monitors.

Ute Meta Bauer

Director

Associate Professor of Visual Arts