

## List Visual Arts Center

The mission of the [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. In doing so, LVAC strives 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 (SLAP), 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 national and international contemporary art that is relevant to the MIT community
- Preserve, conserve, and re-site works from the permanent collection
- Fund an endowment for art conservation at a level appropriate for the collection
- Make needed alterations to gallery spaces
- Make needed alterations to the office and the reception area so that they are more inviting to visitors
- 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
- Increase staffing levels to enhance LVAC's ability to present ambitious world-class programming
- Engage in long-range planning for LVAC's future

## Accomplishments

- Achieved attendance of 53,840 (13,457 at MIT and 40,383 attending traveling exhibitions organized by LVAC).
- Organized six exhibitions in the LVAC galleries and three exhibitions for the Dean's Gallery.
- *Stan VanDerbeek: The Culture Intercom* exhibition named Best Show Involving Digital Media, Video, Film, or Performance by the US section of the International Association of Art Critics (AICA-USA).
- Successfully collaborated with the MIT China Forum and the MIT Sloan School of Management on Cai Guo-Qiang's formal talk and dedication ceremony in conjunction with the artist's Sloan School Percent-for-Art project *Ring Stone*.
- Published the exhibition catalogues *Otto Piene: Lichtballett* and *Hans Haacke 1967*. Both were distributed by Distributed Art Publishers.
- Offered staff-led tours of exhibitions and the permanent art collection on campus to 26 groups. The tours were open to MIT faculty, staff, and students as well as visitors from other universities and the general public.
- Organized three exhibitions for the Dean's Gallery at the Sloan School. 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 98 artworks on campus. Currently, 1,476 artworks maintained by LVAC are sited at various locations on the MIT campus and as far afield as the MIT Haystack Observatory.

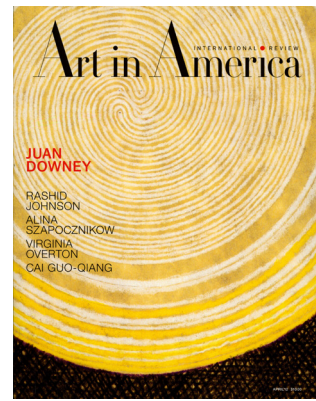


*Exhibition installation view of the AICA award-winning exhibition Stan VanDerBeek: The Culture Intercom.*



*Artist Cai Guo-Qiang speaking at the MIT China Forum at the MIT Sloan School of Management.*

- Received more than 30 positive critical reviews of exhibitions, including press previews and reviews in *Artforum*, *Art in America*, the *New York Observer*, *Time Out New York*, the *Boston Globe*, *Art Asia Pacific*, *Modern Painters*, *ArtPapers*, *Sculpture Magazine*, the *Boston Phoenix*, the *Bomb Magazine* website, *Daily Serving*, *NY Arts Magazine*, *Artscope*, the *X-Tra Contemporary Art Quarterly*, *Tufts Daily*, and the *Fluent Collaborative* website.
- 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 SLAP. Successful events included a talk by visiting MIT artist Florian Hecker, a private gallery tour with artist Cheyney Thompson, and a talk by Media Lab director Joi Ito.
- Continued to build an endowment fund for the conservation of MIT's permanent collection of works of art that now stands at \$142,000.
- Added a total of 33 new works to SLAP. A selection of these works will be displayed in the Stratton Student Center through August 2012 and added to the lending collection in September 2012.
- Completed visiting artist projects with Jennifer West and Trevor Paglen.



*Juan Downey: The Invisible Architect was the cover feature article in the April 2012 issue of Art in America.*



*Exhibiting artist Cheyney Thompson speaking to LVAC's Friends of Boston Art group.*



*Visiting artist Trevor Paglen, left, in a meeting with MIT collaborators Brian L. Wardle, associate professor in the Department of Aeronautics and Astronautics, and Karl K. Berggren, professor in the Quantum Nanostructure and Nanofabrication Group. Paglen's multiple visits to MIT culminated in the creation of an ultra-archival disc of images that will be launched into geostationary orbit around earth. His project *The Last Pictures* was commissioned and presented by *Creative Time* with support from MIT's Visiting Artist Program and LVAC.*

- Carried out conservation treatment on Jean Ipousteguy's *Cenotaphe*, Otto Piene's *Electric Rose*, Mark di Suvero's *Aesop's Fables, II*, Frank Stella's *Loohooloo* and *Omoo*, Matthew Ritchie's *Games of Skill and Chance*, and Bernar Venet's *Two Indeterminate Lines*; conserved and re-sited Pablo Picasso's *Figure découpée*; and continued conservation treatment planning on Larry Bell's *Iceberg and Its Shadow*, Michael Heizer's *Guennette*, Dan Graham's *Yin/Yang Pavilion*, and Tony Smith's *For Marjorie*.
- Hosted a gallery exhibition tour for members of the Council for the Arts at MIT during their annual meeting.
- Participated in the Freshman Arts Program and the MIT Activities Committee and worked with an MIT alumnus to present an Independent Activities Period session featuring MIT's public art collection. Tours and receptions were provided as part of these programs.
- Provided three programs for MIT graduate students: a reception for SLAP, a bike tour of the campus art collection, and a tour and reception at the Dean's Gallery at the Sloan School.
- 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.



Workers installing Pablo Picasso's sculpture *Figure découpée* in its new location at MIT's Sloan School of Management.



MIT graduate students at the opening reception for the Student Loan Art Program exhibition.

- Presented the 2011 Wasserman Forum, *Past Present: Contemporary Art and the Uses of History*. Panelists were artist Matthew Buckingham, Jaleh Mansoor (assistant professor of art history, visual art, and theory, University of British Columbia), Dieter Roelstraete (Manilow senior curator, Museum of Contemporary Art, Chicago), and artist Danh Vo. The panel was moderated by Tim Griffin (executive director and chief curator, The Kitchen, New York City).



*A view of the 2011 Wasserman Forum, Past Present: Contemporary Art and the Uses of History. Pictured left to right: moderator Tim Griffin and panelists Matthew Buckingham, Jaleh Mansoor, Danh Vo, and Dieter Roelstraete.*

## Exhibitions

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

#### *Student Loan Art Exhibition*

September 6–September 18

Hayden and Reference Galleries

The Student Loan Art Program attracted an audience of 1,950 to the LVAC gallery during the exhibition. A total of 578 works from the collection were exhibited and 490 works were distributed to students.

#### *The Otolith Group: The Otolith Trilogy*

September 6–22, 2011

Bakalar Gallery

The Otolith Group, an artist-led organization founded in 2002 by Anjalika Sagar and Kodwo Eshun, integrates film, video, artists' writing, workshops, exhibitions, publications, and public programs. The group's research-based projects combine narrative, archival material, and documentary footage. *The Otolith Trilogy*, an interconnected series of films made between 2002 and 2009, relates scenarios of a speculative future, projected from events in our recent past. Combining fictional narration with archival and documentary footage, the artists create a set of plausible predictive outcomes for the future, from life in the city of tomorrow to the 22nd century, when the earth is no longer hospitable to life.



*MIT students lining up to visit the Student Loan Art Program exhibition.*



*MIT undergraduate and graduate students, seen here viewing the exhibition in September, have the opportunity to borrow hundreds of prints and photographs through the Student Loan Art Program.*

The three films *Otolith I*, *Otolith II*, and *Otolith III* show the possible effects of our past and present actions on various aspects of human experience and knowledge, including biology, space travel, urbanism, architecture, economics, media, and culture.

*Otto Piene: Lichtballett*

October 21–December 31, 2011

Reference Gallery

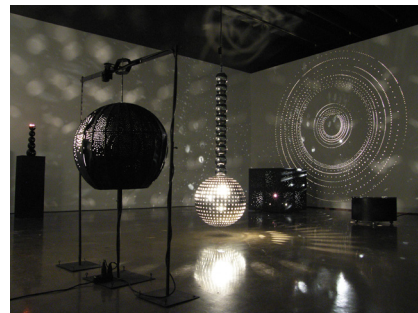
*Otto Piene: Lichtballett* highlighted the artist's exploration of light as an artistic and communicative medium. Bringing together several of the artist's works from the 1960s and 1970s with two new sculptures, the exhibition was synchronized into a choreographed installation. One of the highlights was *Electric Rose* (1965), an important work in LVAC's permanent collection. The piece, consisting of a polished aluminum globe covered with neon light bulbs that emit light in four sequenced phases, had undergone significant restoration by Denkhaus GmbH, Düsseldorf, and was exhibited for the first time in over two decades. The conservation process, overseen by the artist and LVAC, included a complete rewiring of the piece, removal of surface damage and dents, and replacement of the light fixtures and bulbs to the original specifications.

First produced using hand-operated lamps directed through perforated stencils, Piene's *Lichtballett* performances of moving light became mechanized in the 1960s. The artist's early light sculptures consisted of revolving lamps, grids, globes, and discs operated by electric switchboards, causing what he described as "the steady flow of unfurling and dimming, reappearing, and vanishing light." These light machines evolved into kinetic sculptural environments of mechanized effects by the late 1960s. Piene produced two new works specifically for the exhibition, *Lichtballett* (2011) and *One Cubic Meter of Light Black* (2010–2011).

In conjunction with this exhibition, LVAC produced the catalogue publication *Otto Piene:*



*A still from The Otolith Trilogy, one of the Otolith Group's works exhibited in September (Otolith I, 22 minutes, video, color, sound, 2003; © The Otolith Collective).*



*An installation view of Otto Piene's exhibition Lichtballett.*



*A scene from the opening night reception of Otto Piene's Lichtballett exhibition*

*Lichtballett*, which features texts by Otto Piene; an interview with João Ribas, who curated the exhibition; and text by art historian Michelle Y. Kuo.

*Hans Haacke 1967*

October 21–December 31, 2011

Hayden Gallery

LVAC presented an exhibition that revisited Hans Haacke's 1967 solo exhibition at MIT. Although some photographic material related to the exhibition at the Hayden Gallery at MIT exists, no significant documentation or critical text on this important project has ever been produced. The result of intensive research and collaboration with the artist, *Hans Haacke 1967* revisited this significant body of work as well as documented part of MIT's historical contribution to contemporary art.

While best known for politically charged work employing investigative methods and focusing attention on politicians and corporations, Haacke was initially involved with physical and biological systems: living animals, plants, and physical states of water and wind. Under the title *Wind and Water*, he presented his works for the first time in a solo exhibition at Galerie Schmela (Düsseldorf, Germany) in 1965. A year later, he exhibited the legendary *Condensation Cube* (1963–1965) at the Howard Wise Gallery in New York.

Haacke's 1967 solo exhibition at the Hayden Gallery included works he called "systems," produced with the "explicit intention of having their components physically communicate with each other, and the whole communicate physically with the environment." The exhibition included a 1,400-foot string of balloons flown as an outdoor piece; *Grass and Grass Cube*, in which mounds of dirt were seeded with grass that grew inside the gallery; *Weather Cube*, in which water droplets acted as prisms; *Ice Stick*, a six-foot refrigerate column; and *Wide White Flow*, constructed of white fabric and fans.



*An installation view of Hans Haacke 1967.*



*Visitors enjoying Hans Haacke's exhibition at the opening night reception.*



*Left to right: LVAC director Paul C. Ha, exhibiting artist Hans Haacke, Wayne Anderson (curator of Haacke's original exhibition at MIT in 1967), and exhibiting artist Otto Piene at the opening reception for Hans Haacke 1967 and Otto Piene: Lichtballett.*

*Hans Haacke 1967* was organized by Caroline A. Jones, professor in the History, Theory, and Criticism Program at MIT. The accompanying exhibition catalogue features texts by Jones, Hans Haacke, and Edward Fry.

*Cheyney Thompson: metric, pedestal, landlord, cabengo, recit*  
February 10–April 8, 2012  
Hayden Gallery

Cheyney Thompson has made the technology, production, and distribution of painting the subject of his work for over a decade. Thompson employs rational structures, technological processes, and generative devices as part of “thinking through problems that organize themselves around the terms of painting.” With such a rigorous approach to the medium, Thompson produces work that addresses varieties of abstraction, including pictorial, economic, and technological.



*Installation view of Cheyney Thompson: metric, pedestal, landlord, cabengo, recit*

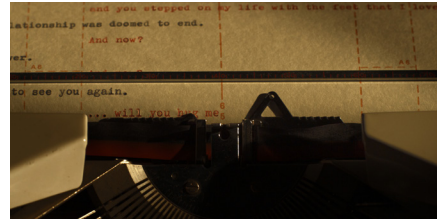
The first US museum survey of the artist’s work, *Cheyney Thompson: metric, pedestal, landlord, cabengo, recit*, includes Thompson’s *Chronochromes* (2009–2011), which are composed using the color system devised by Albert H. Munsell in the early 1900s. Thompson grafts this system onto a calendar: each day is assigned a complementary hue pair, with every hour changing the value and every month changing the saturation of each brushstroke. Thompson’s *Chromachromes* (2009) depict motifs drawn from a scan of the underlying canvas, merging digital reproduction with the materiality of painting. Thompson’s use of multiple types of canvas formats—including the Renaissance tondo—continues his engagement with the history of painting, from still life to the chromatic variation on a single motif. The artist’s interest in the circulation of painting, and the artwork as commodity, is evident in works that comment on the historical relations—artist and market, labor and value—of artistic production and the distribution of commodities and information. Other works reframe or reiterate motifs from previous paintings, reflecting his interest in the conceptual and material conditions of image production. Recent pedestal sculptures turn sculptural volumes into surfaces. Evading the convention of presenting artworks, these sculptures self-reflexively address their function by presenting information and supplemental materials related to the exhibition.

A monograph on the artist will be published by Walther König featuring essays by Yve-Alain Bois, Ann Lauterbach, Simon Baier, and LVAC curator João Ribas.



*Akram Zaatari: Tomorrow Everything Will Be Alright*  
 February 10–April 8, 2012  
 Reference and Bakalar Galleries

*Akram Zaatari: Tomorrow Everything Will Be Alright* explores the role of images, memory, and desire in situations of war. Describing his artist practice as “field work,” the Lebanese artist addresses the cultural and political conditions of postwar Lebanon and the Middle East. Along with the events of the Lebanese Civil War (1975–1990) and the history of conflict and resistance in the region, Zaatari’s work also focuses on representations of sexuality and intimacy.



*A still from Akram Zaatari’s featured work Tomorrow Everything Will Be Alright.*

Several of the artist’s works presented throughout the exhibition explore the mediating role of images and text in personal, archival, and historical narratives. In *Tomorrow Everything Will Be Alright*, two men separated 10 years before express their desire to meet again in a late-night chat. This story of separation, longing, hope, and reunion unfolds through a typewriter, as in the writing of a script. Set to this hammered rhythm of words, the film navigates temporal gaps in communication and recording technologies. Zaatari’s film also revisits the legend of Jules Verne’s “green ray,” a rare green flash that can occur shortly after sunset or before sunrise, when a green spot is visible above the sun—an augur of fortune and love.

Also included in the exhibition is *In This House (Fi Hatha al-Bayt)* (2005), which focuses on a letter written and then buried in a mortar bomb by a Lebanese resistance fighter. *This Day (Al Yaoum)* (2003) explores the production and circulation of images across the Middle East, from romantic photographs of camels and Bedouins to television footage of war-torn Beirut. *All is Well on the Border (Al-Shareet bi-Khayr)* (1997) presents three testimonies reflecting the experiences of prisoners held in detention centers during the Israeli occupation of southern Lebanon.

*Joachim Koester: To navigate, in a genuine way, in the unknown...*  
 May 10–July 8, 2012  
 Hayden, Reference, and Bakalar Galleries

The unknown—in its scientific, metaphysical, and historical variety—has been central to the work of Joachim Koester for over two decades. The first US museum survey of the artist’s work, *Joachim Koester: To navigate, in a genuine way, in the unknown...* reflects his interest in the limits of “what can and cannot be told,” from pre-modern ritual to the history of countercultures. Koester blurs document and narrative in this exploration of how knowledge, perception, and the body intertwine the rational with the obscure. By tracing forgotten journeys, occult phenomena, and esoteric forms of knowledge through photography, text, video, and film, Koester addresses the legacy of transgressive means for understanding the unseen and the unknown.

Koester's interest in historical subjects is evident in the early series of photographs *Day for Night, Christiania* (1996), which documents the community in Copenhagen founded by squatters in an abandoned military base in 1971. In *The Kant Walks* (2005), he attempts to reconstruct through images and text the daily walk of the philosopher Immanuel Kant through his native city of Königsberg. Other photographs depict attempts to bridge the world of matter and consciousness, through both magical and sensual means, as well as the ruins of further utopian experiments. *Morning of the Magicians* (2005) depicts the derelict villa in Sicily at the center of the occult mysticism and drug experimentation of Aleister Crowley and his followers, known as the Abbey of Thelema. The two-channel video installation *One + One + One* (2006) revisits the abbey as a place of transgression of all taboos—religious, social, and personal—whose legacy extended into the counterculture of the 1960s and 1970s.

While engaging the histories of such experimentation, Koester's recent work has looked to bodily practices and altered states of consciousness intended to access experience beyond the rational or empirical. In *Tarantism* (2007), a group of dancers enact an ecstatic "dancing cure" of convulsive movements that, according to folklore, could ward off symptoms caused by the bite of the tarantula. In *To navigate, in a genuine way, in the unknown necessitates an attitude of daring, but not one of recklessness (movements generated from the Magical Passes of Carlos Castaneda)* (2009), an actor performs exercises described as atavistic gestures meant to enhance the ability to navigate "the dark sea of awareness." Other films in the exhibition reflect Koester's interest in the exploration of both the "uncharted" out there and hidden within, from exchanges between the body and architecture to the ghostly photographic remnants of 19th-century exploration. The installation of these films follows the artist's interventions in



Visitors at the opening reception for Joachim Koester's exhibition.



Joachim Koester's exhibition featured a number of large-scale film installations. Pictured here is a still from Koester's 16-mm film *Tarantism* (2007).

which windows or rooms were covered or partitioned with salvaged wood, first at the Malmö Konstmuseum (Malmö, Sweden) in 1994 and later at the Overgaden Institute of Contemporary Art (Copenhagen) in 2008.

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

#### *Image Transfer*

September 9, 2011–January 13, 2012

*Image Transfer* focuses on a number of technologies that make it possible for artists to produce multiple versions of an original design. The selected works highlight a range of image transfer techniques and consider how an artist's choice of reproduction technology can operate in relation to the image reproduced. The exhibition features Mel Bochner, Carol Bove, Trisha Donnelly, Richard Buckminster Fuller, Ryan Gander, April Gornik, Carmen Herrera, Klara Lidén, Roberto Matta, Elizabeth Murray, Rosalind Nashashibi, Ed Ruscha, and John Stezaker.

#### *Plastic Alphabet*

January 30–May 25, 2012

*Plastic Alphabet* explores aesthetic and social relations between computation, communication, and language. The exhibition features Richard Anuszkiewicz, Vernon Fisher, Karl Gerstner, Peter Halley, Al Held, Nam June Paik, Edward Ruscha, Julian Stanczak, and Victor Vasarely. The exhibition includes works selected by residents of the Sydney Pacific Graduate Dormitory for installation in their dorm's public space.

#### *I don't care what anybody else thinks: Gifts of Vera List*

June 4–October 26, 2012

"I don't care what anybody else thinks" is how Vera G. List (1908–2002) once characterized her approach to collecting art. Selecting works for personal and emotional reasons, she was nonetheless prescient in her taste. She preferred to buy directly from young artists and was an early supporter of many who would become the most significant artists of the late 20th century. Vera and her husband Albert A. List were also devoted philanthropists, and it was their generosity that enabled the 1985 founding of the MIT List Visual Arts Center. Believing art should be "a part of life and part of the field of education," she donated numerous works to the List Center's permanent collection and Student Loan Art Collection. On view are 13 of her gifts by prominent artists working across movements, including the conceptual work of Mel Bochner, Lee Lozano, and Robert Ryman; the minimalism of Brice Marden; the abstraction of Walter Darby Bannard and Jack Youngerman; and figurative works by Francisco Clemente, George Condo, Ann Hamilton, and Helen Marden.



*A student viewing works on view in the Dean's Gallery exhibition Plastic Alphabet. LVAC hosted a graduate student reception in conjunction with this exhibition.*

## Public Program Highlights

- “From Sociological Art to the Aesthetics of Communication: A Lecture by Fred Forest” (September 20, 2011).
- “The Other Night Sky: Destiny, Warfare, and Ruins Among the Stars: An Artist Talk by Trevor Paglen” (September 30, 2011).
- Pre-reception talk with Otto Piene and LVAC curator João Ribas, followed by a conversation with Hans Haacke and Boston University professor Greg Williams (October 20, 2011).
- “Documentary Fictions: The Otolith Group in Conversation with TJ Demos,” curated by Scott Berzofsky, Program in Art, Culture and Technology (ACT) master’s candidate (October 21, 2011).
- Tour of MIT’s public art collection by LVAC public art curator Alise Upitis (October 23, 2011).
- Presentation of *Olympia Regenbogen/Olympic Rainbow* (1972) and *Black Gate Cologne* (1968–1969), two rarely screened films and videos featuring the work of Otto Piene, in collaboration with the Goethe-Institut Boston (November 3, 2011).
- Film screening featuring *The Medium is the Medium* (1969), *Olympic Rainbow* (1972), and *Lichtspur im Haus der Sonne* (*Light Trail in the House of the Sun*), presented in conjunction with *Otto Piene: Lichtballett* (November 11, 2011).
- “Group Zero: A Talk by Joseph D. Ketner II.” Ketner is the Henry Louis Foster chair in contemporary art theory and practice and distinguished curator-in-residence at Emerson College (November 17).
- Gallery talk by professor Caroline A. Jones, director of MIT’s History, Theory, and Criticism Program and curator of *Hans Haacke 1967* (November 30, 2011).
- Gallery talk by Martha Buskirk, professor of art history and criticism at Montserrat College of Art (December 1, 2011).
- “Visions & Projections—An Evening Celebrating the Legacy of the Center for Advanced Visual Studies (CAVS),” moderated by LVAC curator João Ribas (December 8, 2011).
- Film screening of *I ♥ Neutrinos* and talk by visiting artist Jennifer West (December 15, 2011).



*Otto Piene in conversation with LVAC curator João Ribas at the Lichtballett opening reception.*



*Caroline Jones (MIT professor and curator of Hans Haacke 1967) leads a gallery talk for visitors.*

- Pre-reception conversation with exhibiting artist Cheyney Thompson and LVAC curator Joao Ribas (February 9, 2012).
- Screenings of *This Day (Al Yaoum)*, a film by exhibiting artist Akram Zaatari (February 23 and March 29, 2012).
- Screenings of *In This House* and *All is Well on the Border*, two films by exhibiting artist Akram Zaatari (March 15 and April 5, 2012).
- Tour of MIT's public art collection led by LVAC assistant curator Alise Upitis (March 24, 2012).
- Book signing and film screening in collaboration with ACT featuring artist Renee Green's recent publication *Endless Dreams and Time Based Streams* (May 3, 2012).
- Pre-reception moderated conversation featuring exhibiting artist Joachim Koester and LVAC curator João Ribas (May 9, 2012).
- Artist Cai Guo-Qiang's keynote address to the MIT China Forum and the Percent-for-Art dedication of Guo-Qiang's *Ring Stone* at MIT's Sloan School of Management (May 10, 2012).
- "Reflections on Archives and Absences in the Art of Joachim Koester: A Talk by Hal Foster." Foster is the Townsend Martin professor and chair of art and Archaeology at Princeton University (June 14, 2012).
- Numerous gallery talks by LVAC curator João Ribas and educator Mark Linga.



*Left to right: LVAC director Paul C. Ha, Chin Yan Wong, Cai Guo-Qiang, and former LVAC director Jane Farver at Guo-Qiang's dedication of Ring Stone.*



*LVAC curator João Ribas leads a gallery walk-through of Joachim Koester's exhibition for a visiting group from the Contemporary Arts Museum Houston.*

## Tours

LVAC curatorial and education staff led 69 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; Boston University; the Contemporary Arts Museum Houston; the Council for the Arts at MIT; Emerson 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 History, Theory, and Criticism Program; the MIT Program in Art, Culture and Technology; Montserrat College; the School of the Museum of Fine Arts, Boston; Simmons College; Suffolk University; Tufts University; the University of Chicago; the University of Massachusetts at Amherst; the University of Massachusetts at Lowell; and Wentworth Institute.

## Collections

### Permanent Collection

Brice Marden's *Adriatics (E)* (1973) has been purchased for the permanent collection. With the acquisition of this work, LVAC has a complete portfolio of *Adriatics*.

Two works by Camille Low were purchased for the permanent collection with funds from the David H. Koch Institute for Integrative Cancer Research and sited within the Building 76 administrative offices.

### Student Loan Art Program Collection

Thirty-three artworks entered the Student Loan Art Collection. Recent SLAP acquisitions include a print by Frances Stark (purchased with funds from the Alan May Endowment). Purchases made with gifts from Brit d'Arbeloff, Karen and Greg Arenson, Karen Ho, Colleen and Howard Messing, John and Cynthia Reed, Sara-Ann and Robert Sanders, Sarah Sarvis, and Federico Milla include prints by Rosalind Nashashibi, Ryan Gander, Carol Bove, Judith Hopf, Tomás Saraceno, Jeremy Deller, Trisha Donnelly, Richard Prince, and Rirkrit Tiravanija. Many of these works are now on view in the Stratton Student Center. Additional SLAP purchases include a portfolio of six images by Boston-born artist Sarah Sze, an edition of images by Lebanese-born Cooper Hewitt professor Walid Raad, Damien Hirst's *Controlled Substance*, and works by artists Sonia Almeida, Karin Rosenthal, Matt Rich, and Matt Saunders.

Cynthia F. and Dr. Michael W. Weisfield ('66) donated seven framed artworks by Sergio Gonzalez-Tornero, Johnny Friedlander, Kazuhisa Honda, Max Papart, Amaranth Ehrenhalt, Le Ba Dang, and Steve Sorman to the Student Loan Art Collection.

### Percent-for-Art

The Fariborz Maseeh Hall (W1) undergraduate dormitory was approved for Percent-for-Art funds. An artist has yet to be selected.

Cai Guo-Qiang was on campus for the dedication of *Ring Stone* on May 10, 2012. Preceding the dedication, Cai was the keynote speaker for the MIT China Forum. LVAC collaborated with the MIT Office of the Arts and the MIT China Forum to present this program at MIT's Sloan School of Management.

### Public Art: Conservation

LVAC has continued research into conserving Larry Bell's *Iceberg and Its Shadow*. The List Center has authorized glass conservator Diane Rousseau to move forward with her proposal, which will allow us to determine precisely what the unanswered questions are about the piece and use that information to illuminate the true costs and benefits of restoring the work. At the end of this phase, we will have physical models of what the restored piece would look like, an accurate estimate for the time it would take to restore the work, and potential treatment costs.

The German company Denkhaus GmbH was tasked with conserving and repairing *Electric Rose* by Otto Piene. This sculpture was shipped from Düsseldorf to Boston in late September 2011 for inclusion in our Piene exhibition.

Cliff Craine of Daedalus Inc. consulted with imaging company NDT for an x-ray examination of Picasso's *Figure découpée* prior to its reinstallation at the Sloan School. It was determined that the sculpture is structurally sound; FAE, in conjunction with Shaughnessy & Ahearn, installed *Figure découpée* in the back courtyard of E60 on July 18.

*Two Indeterminate Lines* by Bernar Venet had its biannual oiling in late September 2011 and May 2012.

In August, the Williamstown Art Conservation performed its annual cleaning and maintenance of the Frank Stella *Looooloo* room and his sculpture *Omo*.

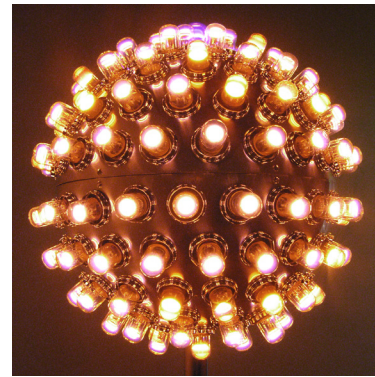
*Cénotaphe* by Jean Robert Ipoustéguy has been cleaned and restored by Cliff Craine of Daedalus Inc. after what was likely a student hack removed the top portion of the work.

*Through Layers and Leaves (Closer and Closer)*, Martin Boyce's Percent-for-Art commission for the Koch Institute, was dusted and cleaned of particulates. The work held residual construction particulates generated by the installation process, as well as food particulates due to the work's proximity to the Koch Café.

Mark di Suvero's *Aesop's Fables, II* was sanded, primed, and painted in October 2012. Funds for the painting work were provided by the Koch Institute building project.

The ceiling panels of Matthew Ritchie's three-part public installation *Games of Chance and Skill* were cleaned in late March 2012. A longer-term plan for reprinting the ceiling panels is being researched in consultation with the artist.

*Guennette* by Michael Heizer (on extended loan from the Metropolitan Museum) will be cleaned and restored in 2012–2013.



A view of Otto Piene's *Electric Rose* after it was successfully conserved and repaired. The work was featured in Piene's LVAC exhibition *Lichtballett*.



Workers sanding Mark di Suvero's *Aesop's Fables, II*.



Conservator Rika Smith McNally carefully cleaning one of the ceiling panels from Matthew Ritchie's *Games of Chance and Skill*, which is sited in MIT's Zesiger Sports and Fitness Center.

Tony Smith's painted steel sculpture *For Marjorie* is currently suffering from faded paint and rust along the seams. In conjunction with the Tony Smith Estate, we are currently researching the best option for rust removal and repainting, as well as looking into longer-term conservation concerns.

The restoration treatment of Sarah Sze's *Blue Poles*, including cutting new reinforcement gussets, spot welding, and painting needed areas, will take place in 2012–2013.

### **Campus Public Art Audio Tour**

In conjunction with an effort funded by the Institute of Museum and Library Services to reach new audiences and more deeply engage current audiences via online technologies, LVAC (working with the New York-based firm Acoustiguide) completed production work on an audio tour of the campus art collection. Forty-five publicly sited works are featured in the audio commentary, which will provide contextual and historical details on the art and artists, often by the artists themselves. The audio commentary features interviews with artists and curators Dan Graham, Beverly Pepper, Martin Boyce, Caroline Jones, Cai Guo-Qiang, Patricia Fuller, Mark Jarzombek, Stephen Holl, and Sandy Pei. Actor and arts patron Leonard Nimoy provides a brief introduction to the audio tour, which will be included as streaming audio as a centerpiece of LVAC's earlier effort—the interactive online art map—and will be accessible via podcast, cell phone, and smart phone mobile app.

### **Administrative Changes**

Director Paul C. Ha began his work with the MIT List Visual Arts Center on December 6, 2011, replacing Jane Farver, who retired from LVAC after nearly 12 years of service. Ha was most recently the inaugural director of the Contemporary Art Museum St. Louis, and previous to that he was the deputy director of programs and external affairs at the Yale University Art Gallery. Assistant director David Freilach served as interim director during the transition between directors. Freilach was one of 34 museum leaders from around the world to participate in the Museum Leadership Institute, a program of the Getty Leadership Institute at Claremont Graduate University. During the three-week immersive program, participants explore, through case studies and guest lecturer presentations, how to manage the complex challenges museums face today.

LVAC registrar Diane Kalik resigned her position. Francesca F. Williams was offered the position of registrar; she accepted and will begin her work at LVAC on August 6, 2012. From 2009–2012 she was associate registrar at the Princeton University Art Museum, and prior to that she held the position of assistant collections manager at the Denver Art Museum.

LVAC is creating a new staff position to build awareness of the List Center in the local community. The campus and local community engagement officer will be tasked to create dynamic targeted programs and activities to connect the List Center to MIT students, administrators, and faculty, in addition to the Boston/Cambridge arts community.



The LVAC staff provided training for 19 interns from the School of the Museum of Fine Arts, Tufts University, the Glasgow School of Art, the Chinese University of Hong Kong, Ursinus College, Colgate University, Illinois State University, Harvard University, Boston University, Columbia University, Skidmore College, Wellesley College, Brown University, New York University, the University of Texas at Austin, and the University of California, Santa Barbara.

## Finances/Funding

MIT's dean of graduate education provided \$7,650 for special projects.

- The Massachusetts Cultural Council awarded \$8,800 for general operating support, an increase of over 2% from previous years.
- MIT's Campus Activities Complex provided \$3,000 for the purchase and framing of artwork for the Student Loan Art Program.
- The Council for the Arts at MIT awarded \$30,000 for programming and an additional \$30,000 for conservation of art.
- Advisory Committee members contributed nearly \$12,000 toward the Director's Discretionary Fund.
- Individuals donated over \$22,000 toward endowments, exhibitions, art conservation, general support, and residencies.
- *Hans Haacke 1967* received generous support from the Barbara and Howard Wise Endowment for the Arts and the Consulate General of the Federal Republic of Germany.
- *Otto Piene: Lichtballett* was generously supported by the David Bermant Foundation, the Barbara and Howard Wise Endowment for the Arts, and the Goethe-Institut Boston.
- Funding for *Akram Zaatari: Tomorrow Everything Will Be Alright* was provided by Ghassan and Manal Saab, the Aga Khan Program for Islamic Architecture, and the Committee on Race and Diversity at MIT.
- Support for *Joachim Koester: To navigate, in a genuine way, in the unknown...* was generously provided by the Danish Arts Council Committee for International Visual Art, the Royal Danish Embassy, the Greene Naftali Gallery, and the Consulate General of Denmark, New York.
- The Phoenix Media/Communications Group donated approximately \$3,000 in in-kind advertising in its various publications.
- The Friends of Boston Art group raised \$11,200 from 37 members this year.
- Upcoming exhibitions have received funding from the Barbara Lee Family Foundation, the Emily Hall Tremaine Foundation, and an alumnus.

## Future Goals

- Augment an endowment fund for the acquisition of works of art for the permanent collection
- Engage local, national, and international donors to contribute to LVAC's programs and endowment
- Increase awareness of LVAC's activities among MIT's student, faculty, and administrative audience
- Increase, both locally and nationally, the visibility of LVAC's programs and activities
- Establish a direction for collecting works of art for the permanent collection and the Student Loan Art Program
- 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
- 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
- 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
- Explore options for additional space for exhibitions, art storage, and administration
- Increase staffing to the level required to maintain the comprehensive exhibition, publications, and public programming expected of LVAC
- Create and staff a new position to focus specifically on outreach to create dynamic programs and activities that will connect LVAC to MIT students, administration, and faculty in addition to the Boston/Cambridge arts community

## Personnel Information

Director Paul Ha was invited to participate in a symposium, "Beyond the White Cube," at Harvard University's Graduate School of Design. Symposium participants included Farshid Moussavi, professor in practice at the Harvard Graduate School of Design, and special guests Jan Aman, creative director of the Stockholm Exhibition, and Achim Borchardt Hume, curator of the White Chapel Gallery in London. The symposium examined the relationship between the space of architecture and art in the future of the contemporary art museum. Ha was also invited to chair the Philadelphia Exhibitions Initiative's grants panel. The Philadelphia Exhibitions Initiative, funded by the Pew Center for Arts and Heritage, was established in 1997 and has since funded 119

projects, investing over \$13 million to bring outstanding visual arts exhibitions to the region's audiences as well as to the field. Finally, Ha was invited to chair "Expanded or Reconfigured Spaces," a panel presented as part of the Association of Art Museum Curators' annual meeting held at the Museum of Fine Arts, Boston. The panel's topic was to "explore cogent lessons learned from a variety of museums who have reconfigured or expanded their footprint." The Panelists included Elliot Bostwick Davis, John Moors Cabot chair, Art of the Americas, Museum of Fine Arts, Boston; Deborah Martin Kao, chief curator, Division of Modern and Contemporary Art, Harvard Art Museums; and Jim Labeck, director of operations, Isabella Stewart Gardner Museum.

In addition to taking part in multiple events in connection with our previous and current exhibitions at the List Center, curator João Ribas served as a respondent at the MIT History, Theory, and Criticism Forum for Amelia Jones and as a moderator for the roundtable discussion at "Visions and Projections," an event held in honor of the Center for Advanced Visual Studies at MIT and the *Centerbeam* installation. Ribas also participated in other lectures and presentations, including a curatorial lecture series at Brown University and lectures at the University of Hawaii, Harvard University, Kenyon College, and Independent Curators International. In addition, Ribas participated in a curatorial research trip to Japan funded by the Japan Foundation. He also was an essayist for the Istanbul Biennial.

Public art curator Alise Uptis served as an invited lecturer and guest reviewer for several ACT courses, a jurist for the School of the Museum of Fine Art, and an invited speaker for the computation series of the MIT Department of Architecture. Her recent and forthcoming work is included in the edited volumes *Intellectual Birdhouse* (Walther König) and *A Second Modernism* (MIT Press) and the publications *Fuse* and the *Journal of Artistic Research*.

Assistant director David Freilach participated in the Getty Leadership Institute's prestigious Museum Leadership Institute Program.

### **Advisory Committee**

The LVAC Advisory Committee, composed of MIT alumni, art professionals, artists, and collectors, met twice during the 2010–2011 season, once at MIT and once in New York. On June 27, 2012, the Advisory Committee held a retreat to begin a process for the committee members to determine how they may better serve LVAC and also have a better understanding of their roles and responsibilities. Leslie Kagan, principal of consulting firm Kagan Associates (Rockport, MA), led the retreat as the facilitator. Follow-up meetings will be arranged, and current bylaws will be reviewed for relevancy. Karen Arenson '70, former president of the MIT Alumni Association, a member of the MIT Corporation and its executive committee, and a member of the Council for the Arts at MIT, was named a member of the LVAC Advisory Committee in June 2012.

**Paul C. Ha**  
**Director**