

## List Visual Arts Center

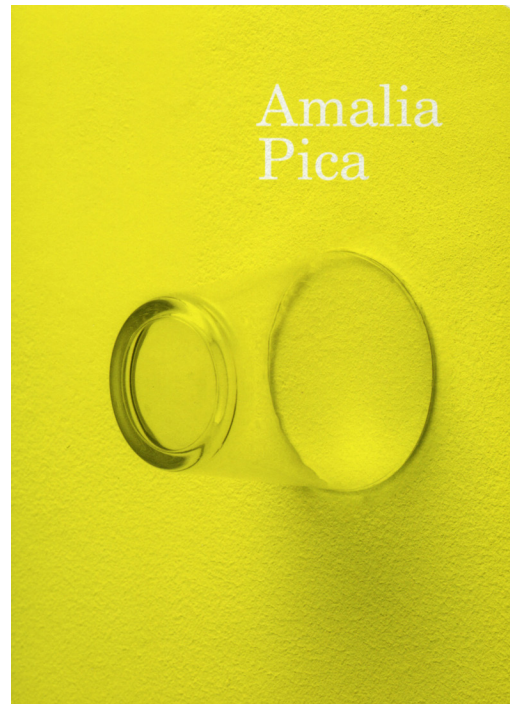
The mission of the MIT [List Visual Arts Center](#) (List Center) is to present the most challenging, forward-thinking, and lasting expressions of modern and contemporary art to the MIT community and general public in order to broaden the scope and depth of cultural experiences available on campus and in the Cambridge/Boston area. In doing so, the List Center 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 List Center 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 diverse perspectives about the List Center's changing exhibitions and MIT's art collections.

### Current Goals

- Continue to present the finest national and international contemporary art that has relevance to the community
- Continue to provide new scholarship through publications of catalogs that supplement the center's exhibitions
- Preserve, conserve, and re-site works from the permanent collection
- Engage and partner with the MIT community
- Increase cross-disciplinary and collaborative use of the List Center's exhibitions, programs, and facilities
- Fund an endowment for art conservation at a level appropriate for the collection's requirements
- Successfully meet the reaccreditation requirements of the American Association of Museums (AAM)
- Launch a new branding and marketing campaign
- Increase audience engagement and participation from the MIT campus as well as the Boston area and beyond by providing more interpretive and outreach programs
- Grow the List Center's Advisory Committee, garnering additional support and leadership
- Increase staffing levels to enhance the center's ability to present ambitious world-class programming
- Engage in long-range planning for the List Center's future

## Accomplishments

- Achieved attendance of 12,899.
- Renovated office space to create a welcoming lounge and reading area for visitors, colleagues, and donors.
- Implemented List Projects, a series of exhibitions of emerging or deserving artists. This new program is scheduled off cycle from other exhibitions to ensure that there is always work on view in the galleries.
- Organized seven exhibitions in the List Center galleries and one exhibition for the Dean's Gallery.
- Published the exhibition catalogues *Cheyney Thompson: Metric, Pedestal, Landlord, Cabengo, Récit; Amalia Pica*; and *Alan Uglow: Standards and Portraits*.
- Developed a print portfolio distributed by Artspace in honor of Vera List.
- Offered staff-led tours of exhibitions and the permanent art collection on campus to 70 groups. The tours were open to MIT faculty, staff, and students; visitors from other universities; and the general public.
- Organized an exhibition 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.
- Added 188 works, by gift and purchase, to MIT's collection.
- Installed 137 artworks on campus; 1,539 artworks maintained by the List Center are sited at various locations on the MIT campus and as far afield as the MIT Haystack Observatory.
- Received more than 25 positive critical reviews of exhibitions, including press previews and reviews in *Artforum*, *Art in America*, *Frieze Magazine*, *Artscope*, *The Brooklyn Rail*, the *Boston Globe*, the *Boston Phoenix*, *MIT Spectrum Magazine*, *Big Red and Shiny*, *The New Scientist*, *Art New England*, *After Image: The Journal of Media Arts and Cultural Criticism*, *Flux Boston*, and the *Chicago Tribune*.
- 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 reception for students who participated in the Student Loan Art Program, three exhibition preview tours, and a trip to New York to visit a collector's home, artist studio, and gallery.



Front cover image of the Amalia Pica exhibition catalog, which was jointly published by the MIT List Visual Arts Center and the Museum of Contemporary Art Chicago.

- Continued to build an endowment fund for the conservation of MIT's permanent collection of works of art that now stands at \$147,000.
- Added a total of 33 new works to the Student Loan Art Program. A selection of these works will be displayed in the Stratton Student Center through August 2013 and added to the lending collection in September 2013.
- Carried out conservation treatment on Sarah Sze's *Blue Poles*, Michael Heizer's *Guennette*, Tony Smith's *For Marjorie*, and Dennis Oppenheim's *Study for Magic Loom*. In addition, conservation is under way and will be completed by early August for Henry Moore's *Reclining Figure*; paintings by Albert Bierstadt, Thomas Doughty, and George Inness; and an oil sketch by Winslow Homer. Finally, conservation is under way for paintings by Grace Hartigan and Mark Wilson.
- Dramatically increased the use of social media to publicize programming and generate interest in the arts at MIT.
- Co-created the Student Art Advisory Board and implemented general programs for MIT students.
- Hosted a gallery exhibition tour for members of the Council for the Arts at MIT during their annual meeting.
- Provided programs for MIT graduate students: a reception for the Student Loan Art Program, a bike tour of the campus art collection, and two weeks of family hands-on activities and tours. A year-end study break was also provided.
- Awarded two prizes to undergraduates for their writing on contemporary art.



*A recent banner produced to publicize the List Center's exhibition Alan Uglow: Standards and Portraits exemplifies the center's new logo and brand.*

- Worked with a design firm, TOKY, to produce a new logo and brand (used on outdoor signage) along with letterhead and print materials.
- Launched a federally funded audio guide, available online and via telephone, to major artworks on campus.

- Installed photographs in the recently renovated Maseeh Hall as part of the Percent-for-Art program.
- Participated in many MIT outreach efforts, including the MIT Graduate Alumni Reunion.

## Exhibitions

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

#### *Student Loan Art Exhibition*

September 4–September 16, 2012  
Hayden, Reference, and Bakalar Galleries

The Student Loan Art Program attracted an audience of 1,950 to the List Center gallery over two weeks; 578 works from the collection were exhibited and 522 works were distributed to students.



*MIT students deliberating their lottery choices while visiting the Student Loan Art Program exhibition.*

#### *In the Holocene*

October 19, 2012–January 6, 2013  
Hayden, Reference, and Bakalar Galleries

*In the Holocene* was a group exhibition that explored art as a speculative science, investigating principles more commonly associated with scientific or mathematical thought. Through the work of an intergenerational group of artists, the exhibition proposed that art acts as an investigative and experimental form of inquiry, addressing or amending what is explained through traditional scientific or mathematical means: entropy, matter, time (cosmic, geological), energy, topology, mimicry, perception, and consciousness. Sometimes employing scientific methodologies or the epistemology of science and other times investigating phenomena not restricted to any scientific discipline, art can be seen as a form of inquiry into the physical and natural world. In this sense, art and science share an interest in knowledge, realism, and observable phenomena yet are subject to different logics, principles of reasoning, and conclusions.



*An installation view of the group exhibition In the Holocene.*

*Amalia Pica*

February 8–April 7, 2013

Hayden and Reference Galleries

The List Center and the Museum of Contemporary Art Chicago presented *Amalia Pica*, the artist's first major solo museum exhibition in the United States. The exhibition provided an in-depth look at the last 10 years of this London-based, Argentinian artist's work. Using materials such as photocopies, light bulbs, drinking glasses, and cardboard, Amalia Pica confronts the failures, gaps, and slippages of communication. The act of delivering and receiving a verbal or nonverbal message and the various forms that communicative exchange may take, along with the very limits of language, are central to her work.

Born during Argentina's dictatorship and so-called "Dirty War"—a seven-year campaign against suspected dissidents and subversives—Pica has long been interested in the relationship between form and politics and between history and representation. Pica reflects on how speech is a protected right in some regions of the world while still a privilege in many others. Surveying the artist's sculptures, performances, installations, videos, and drawings produced over nearly a decade, the exhibition was itself conceived as a conversation among Pica's works across various mediums.



*Installation view of the Amalia Pica exhibition, which was co-organized by the MIT List Visual Arts Center and the Museum of Contemporary Art Chicago.*

During the exhibition, Pica's nomadic sculpture *I am Mit, as I am in Mit, just like a lot of other people are* was lent to members of the MIT campus community who signed up to take care of the sculpture for one week and then pass it on to the next host. Participants filled out a lending card, which served as a record of the sculpture's travels.



*Artist Amalia Pica speaking at the opening reception for her exhibition at the List Center.*

*Oliver Laric: Versions*

February 8–April 7, 2013

Bakalar Gallery

Oliver Laric's ongoing *Versions* reflects the conditions of our digital world: how original and copy, thing and thought, event and document are collapsed in a flattened information space where everything is a click away from everything else. Laric's

sculptural and online-based practice—including the website VWork—addresses how information networks afford new logical, epistemic, and affective patterns of experience and understanding. Described by the artist as “a series of sculptures, airbrushed images of missiles, a talk, a PDF, a song, a novel, a recipe, a play, a dance routine, a feature film and merchandise,” *Versions* confronts the mutability and variation of images.

Laric’s work evinces how images and objects are continually modified to represent something new, from Roman copies of Greek sculptures to doctored and augmented images, remixes, and gifs. The differing versions of *Versions* themselves address this ongoing history of iconoclasm and copyright. Laric’s exploration of the nature of images and objects in digital space reveals the Internet as a space not merely of representation but of direct experience, as the real world is increasingly mediated by screens and knowledge is replaced by searching.

*Nairy Baghramian: Fluffing the Pillows (Moorings, Gurneys, Silos, Mops, News Rack, Railing)*  
May 9–July 14, 2013  
Hayden Gallery

*Fluffing the Pillows (Moorings, Gurneys, Silos, Mops, News Rack, Railing)* was an exhibition by Iranian-born, Berlin-based artist Nairy Baghramian. Baghramian uses disparate tropes and motifs drawn from a variety of sources—from interior design to physiology—in her investigation of sculptural form. With a keen sense of traditional sculptural concerns such as material and volume, her work plays on the supposed distinctions between decoration and function, industrial and handmade, and commodity and art object. Her work has also centered on the political and social relations implied by objects and the site of display, in particular on the exhibition space as a type of interior where affect and experience increasingly conflict with luxury and leisure.



*Installation view of Nairy Baghramian: Fluffing the Pillows (Moorings, Gurneys, Silos, Mops, News Rack, Railing).*

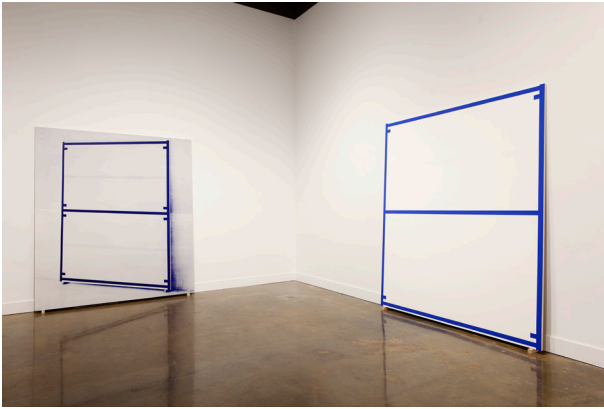
For this commissioned installation, Baghramian abstracted materials and forms derived from utilitarian and maritime objects, drawing out the formal and creative processes that define notions of the “sculptural.” The exhibition centered on groups of forms, such as silos, gurneys, and moorings, each sited in relation to the museum’s architecture. A

news rack displays a glossy publication, Baghramian's exhibition catalog, disguised as an upscale boating magazine. The artist brings these forms and their complex associations—boating and sailing, trade and cargo, the labor of industry, service, and stevedores—into the museum as a means to investigate gendered notions of labor and craft.

*Alan Uglow: Standards and Portraits*

May 9–July 14, 2013

Reference Gallery



*Installation view of Alan Uglow: Standards and Portraits.*

The *Alan Uglow: Standards and Portraits* exhibition consisted of two of the artist's most important series, his *Standard(s)* paintings and *Portrait(s) of a Standard*, both centered on his decades-long investigation into the medium of painting. Uglow's work is marked by a keen sense of proportion, structure, form, and surface. Working in series that evolved gradually over decades, Uglow maintained an abiding focus on formal economy, using simple geometrical shapes to structure the surface of his canvases and

emphasizing the materiality of painting rather than direct pictorial content. Perhaps his two best-known series, they reflect the artist's commitment to exploring the formal and affective conditions of abstract painting. Although seemingly reductive in form, Uglow's *Standards*, each measuring seven by six feet, are executed with up to 40 layers of paint. This slow and determined process creates delicate nuances of surface, the paintings subtly playing with light, reflection, and the viewer's own presence in space. Installed on blocks and sited in precise relation to the wall and surrounding space, the *Standards* assert the physicality of the medium—a painting as both an object and an image—even as their surfaces draw the viewer in with their refinement of shape, texture, and ground. While the structural elements of color and edge are blurred through the mechanical process of printing, the *Portraits*, which are silkscreened photographs of the *Standards*, also suggest another edge, that between painting, photography, and sculpture.

*List Projects: Gabriel Abrantes*

May 9–June 30, 2013

Bakalar Gallery

The List Center presented an exhibition of three recent films by Lisbon-based artist and filmmaker Gabriel Abrantes as part of its new exhibition series List Projects, which focuses on supporting emerging artists at pivotal points in their career. With a distinct theatricality, cinematographic beauty, and narrative style, along with an historical and politicized focus, Abrantes crafts fiction around the new identities and relations of desire

forged through globalization. His films are often centered on countries whose rapid economic development will increasingly shape the political, economic, and cultural landscape of our world—places “where contemporary forms of life are being invented,” as the artist describes. Often produced in collaboration with local and nonprofessional actors, Abrantes’ films readily deal with the human impact of historical, economic, and political forces through the confines of cinematic narrative, from love story to war film or melodrama.



*Still from Liberdade, directed by Gabriel Abrantes and Benjamin Crotty.*

Abrantes’ brand of postcolonial cinema also implicates desire—and repression as its dialectic—in the reconstructing and reimagining of Portugal’s colonial past in particular. Filmed in Luanda, Angola, *Liberdade* (directed by Abrantes and Benjamin Crotty) focuses on the new relationships of love and desire created by mass migration and the economic consequences of global capital in Africa. *Fratelli* (directed by Abrantes and Alexandre Melo) is a film adaptation of William Shakespeare’s prologue to *The Taming of the Shrew*, its Portuguese dialogue spoken with the Brazilian accent from Bahia and filmed in the Lazio region of Italy. *Ornithes*, shot in Jakmel, Haiti, is a theatrical adaptation of Aristophanes’ play *The Birds*, featuring costumes made by local artisans and dialogue in Creole and Attic Greek.

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

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

June 4, 2012–June 30, 2013

“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 List Visual Arts Center. Believing art should be “a part of life and part of the field of





George Condo, *Paper Faces*, one of the works featured in the Dean's Gallery exhibition.

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.

### Public Program Highlights

- Screening of Daria Martin's *Soft Materials* (2004) and *Sensorium Tests* (2012) and Terry Fox's *The Children's Tapes* (1974), October 25, 2012; November 8, 2012; December 13, 2012
- Screening of Joan Jonas' *Vertical Roll* (1972), multiple dates
- Screening of Ben Rivers' *Slow Action* (2010) and *I Know Where I'm Going* (2009), November 1, 2012
- Artist talk with Trevor Paglen on *The Last Pictures*, November 7, 2012
- Presentation of two works by Iannis Xenakis: *Mycenae-Alpha* (1978) and *Diamorphoses* (1957), November 15, 2012
- Screening of Superstudio's *Life Supersurface* (1972) and *Ceremony* (1973), December 20, 2012
- Family Week activities in conjunction with the Amalia Pica exhibition, February 19–22, 2013
- A book launch in collaboration with the MIT Program in Art, Culture and Technology (ACT) featuring artist Phill Niblock's *Working Title*, March 12, 2013
- Screening of Samuel Beckett's *Film* (1965) and Werner Herzog's *Land of Silence and Darkness* (1971), March 21, 2013



Parents and children putting the finishing touches on an art-making project offered in conjunction with Family Week.



*Courtney Klemens and Paul Ha serve ice cream to MIT students as part of a study break ice cream social sponsored by the center.*



*Harvard University's Sophia Roosth references John Cage in a talk on the recording of cellular and biological sounds.*

- “Techniques of the Listener: Sonocytology and Cellular Sounds,” a talk by Sophia Roosth, assistant professor of the history of science at Harvard University, April 4, 2013
- Family Week activities focusing on MIT’s public art collection, April 16–19, 2013
- Student Loan Art Program ice cream social, May 16, 2013
- AAM art museum day tour with assistant curator Alise Upitis, May 18, 2013
- Panel discussion on the work of Alan Uglow moderated by List Center curator João Ribas with panelists Elena Alexander, Stephen Ellis, and Greg Williams, May 23, 2013
- Screening of Emile de Antonio’s *Painters Painting* (1973), June 15, 2013
- Tours with campus and community outreach coordinator Courtney Klemens
- Numerous gallery talks by João Ribas and Alise Upitis



*Left to right: Stephen Ellis, Elena Alexander, and writer and Boston University professor Greg Williams discuss Alan Uglow’s work as a painter.*

## Tours

List Center curatorial and education staff led 70 tours of the exhibitions and public art collection 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 Wellesley College; the School of the Museum of Fine Arts, Boston; the Massachusetts College of Art and Design; Cambridge Public Library; Bowdoin College; the Art Institute of Boston (Lesley University); Emerson College; the Maine College of Art; the Council

for the Arts at MIT; the List Center's Advisory Committee; the MIT History, Theory, and Criticism Program; the MIT Program in Art, Culture and Technology; Harvard University; Tufts University; Northeastern University; Wentworth Institute; the MIT Sloan School of Management; Cape Cod Academy; the MIT Museum; the Community College of Baltimore County; and Fayerweather School.

## Collections

### Permanent Collection

The List Center added 188 works to the permanent collection. For example:

The collective group Superstudio donated a complete set of five video works from their series *Five Fundamental Acts*. The film *Ceremonia* from the series was included in the fall 2012 *In the Holocene* exhibition. The gift was made on the occasion of this exhibition.

Ronald A. Kurtz donated approximately 150 photographs by artist Berenice Abbott to the permanent collection in December 2012. A selection of these photographs was installed in Gray House in spring 2013 and several more will be installed in the Infinite Corridor in August 2013.

Two complete sets of *The Vera List Anniversary Print Portfolio* were purchased for the permanent collection. Included were six prints by artists Sarah Morris, Matt Mullican, Paul Ramírez Jonas, Fred Wilson, Dan Graham, and Fred Tomaselli.

Percent-for-Art purchases for Maseeh Hall included works by Annette Kelm, Vik Muniz, Adam Fuss, Anne Collier, Lisa Oppenheim, and James Welling, as well as a commissioned photographic series by Sarah VanDerBeek.



*A crew of art handlers installing a work by Vik Muniz in Maseeh Hall.*

The List Center installed 137 artworks on campus this year. Currently, there are 1,539 artworks sited in various locations on MIT's campus, as well as at offsite locations such as Haystack Observatory.

Seventeen works from the List Center's collection are being installed in Gray House. These include a Hiroshi Sugimoto photograph of the MIT Chapel, a Charles Sheeler drawing, photographs by Berenice Abbott from the recent Kurtz gift, and prints by Sol LeWitt, Pablo Picasso, and Théodore Géricault (all of which were installed in late February 2013), as well as paintings by Albert Bierstadt, Thomas Doughty, and George Inness, an oil sketch by Winslow Homer, and a Henry Moore textile (all scheduled to be installed in August 2013).

### Student Loan Art Program Collection

The List Center added 110 artworks to the Student Loan Art Collection this year, including:

A generous gift from Ronald A. Kurtz of approximately 65 photographs by artist Berenice Abbott, received in conjunction with the donation of Abbott photographs to the permanent collection.

A print by Julian Cherubini received from Paul Ha and Eva Lundsager.

A print by Jim Dine and Lee Friedlander donated by Howard and Katherine Yezerski.

Two photographs by artist Geoff Hargadon received from Paul Ha and Eva Lundsager in honor of former List Center director Jane Farver.

Two complete sets of *The Vera List Anniversary Print Portfolio*.

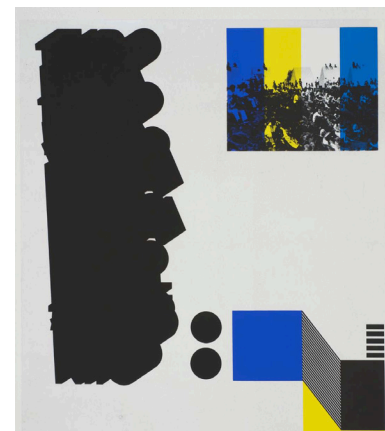
A Renaissance Society photographic portfolio of 12 prints, including works by artists Darren Almond, Lothar Baumgarten, Jean-Marc Bustamante, Willie Doherty, Stan Douglas, Fischli/Weiss, Rodney Graham, Arturo Herrera, Zoe Leonard, Laura Letinsky, Thomas Struth, and Jeff Wall.

Two purchased print portfolios, *Dispatch Portfolio 2* and *Dispatch Portfolio 3*, each containing four prints. The prints include works by artists Matthew Brannon, José León Cerrillo, Daniel Lefcourt, Eileen Quinlan, Kai Althoff, Joe Bradley, Alex Hubbard, and Oliver Mosset.

Individual purchased artworks including works by artists Karl Baden, Victoria Fu, Daniel Ranalli, Barbara Gallucci, Matt Saunders, Cali DeWitt, Andrew Kuo, Lawrence Weiner, Fred Tomaselli, and Alix Pearlstein.



Fred Tomaselli, July 5, 2012  
(silkscreen digital print), one of six prints in the Vera List Anniversary Print Portfolio.



José León Cerrillo, Untitled  
(silkscreen on acetate).

These acquisitions were made possible by support from the Friends of Boston Art, the Alan May Endowment, and the John Taylor Endowment, along with major funding from a special allocation from the Council for the Arts at MIT in honor of its 40th anniversary; additional gifts were received from Gerald Appelstein, Karen and Greg Arenson, Eran and Feigue Broshy, Rhea Cohen, Colleen Messing, L. Nichols and Christina Chestnut, Jane Pappalardo, John and Cynthia Reed, and Sarah Sarvis and Federico Milla.

The artworks acquired in 2012 were featured in a mid-August installation in the Stratton Student Center. The exhibition also featured the 2011 acquisitions, as well as a special installation of selected works curated by Alise Upitis.

This year there were 778 lottery submissions for the Student Loan Art Program. Of these, 392 student recipients were offered one of their first three choices, and 200 alternates were offered the opportunity to select from the remaining works. Overall, students borrowed 522 works this year.

A full inventory of the active Student Loan Art Collection has begun in order to assess the condition of the works and to address conservation and framing issues.

### **Percent-for-Art**

The MIT Percent-for-Art program, an initiative begun in 1968, allocates up to \$250,000 from each new building project or major renovation for the commissioning or purchase of art for public spaces on the MIT campus. MIT's program is the first at a private institution of higher education in the United States, and it is also the most active, with over a dozen new works added to the collection since 2000. There were three active Percent-for-Art projects in 2012–13: Fariborz Maseeh Hall (W1), Building E52, and Building 2.

The Percent-for-Art contribution to Maseeh Hall consists of photographs by seven internationally renowned artists, with the work of one artist on each of the seven residential floors of the building. The artists are Adam Fuss, Annette Kelm, Lisa Oppenheim, Vik Muniz, Sara VanDerBeek, Jeff Welling, and Anne Collier. These works were installed in June 2013.

Sara VanDerBeek has also been commissioned for artwork to be sited at Maseeh Hall. Her proposal is to photograph spaces at MIT, focusing on marks and surfaces that reflect “the continual shifting state of change that occurs over time and in the spaces of our existence.” In July 2013, Sarah will make an initial site visit, begin photographing, and meet with Maseeh Hall students. The site visit will determine the number of works she will create for the project; the options range from one large piece to four or five smaller pieces.

The art site committee for E52 selected four artists to submit a proposal for a site-specific public work of art for the building. A proposal from one of the following artists will be selected: Teresita Fernández, Josiah McElheny, Ugo Rondinone, and Leo Villareal.

Building 2, housing the Departments of Mathematics and Chemistry, has been given two Percent-for-Art allocations totaling \$500,000. The List Center will present potential artists to the site committee in August 2013.

### Public Art: Conservation

Sarah Sze's *Blue Poles* (painted steel and aluminum) was conserved in November 2012. Treatment included repairing damage from falling ice and snow and improving the structural stability of the work through installation of new reinforcement gussets, spot welding, and painting as needed.

Conservation of *Guennette* by Michael Heizer (on extended loan from the Metropolitan Museum of Art) began during July 2012 and will be completed this summer. Treatment included cleaning, refilling old joins, and filling old losses.

Dennis Oppenheim's large-scale drawing *Study for Magic Loom* is in the process of being conserved and reframed for installation in Hayden Library during early fall 2013.

Conservation is under way and will be completed by early August on a number of artworks for installation in Gray House. These works include the Henry Moore textile *Reclining Figure*, which is being conserved, mounted, and framed, along with paintings by Albert Bierstadt, Thomas Doughty, and George Inness, and an oil sketch by Winslow Homer.



Conservator Cliff Craine working on Michael Heizer's sculpture *Guennette*.

Paintings by Grace Hartigan and Mark Wilson damaged in the Sidney-Pacific graduate dorm are now being conserved. Once conservation is complete, they will be reinstalled in the dorm with the addition of Plexiglas over the surfaces for additional protection.

### Campus Public Art Audio Tour

Visitors to the campus of MIT now have an exciting new way to experience notable works of public art and architecture thanks to the development of a new audio guide by the List Center. The guide offers commentary by artists, architects, scholars, and curators focusing on 51 works of art and architecture located throughout the campus. MIT's public art and architecture have new signage with a number to call to listen to the guide; audio can also be accessed through QR codes. For those unable to visit the campus, audio is available on the List Center's website as well. These multiple distribution platforms offer users a great degree of flexibility in creating customized self-guided tours.



*A visitor to MIT's campus checks out the new signage and newly released audio guide developed for MIT's public art collection.*

Through the audio guide, viewers can hear artists speak about their own work on MIT's campus. Featured artists include Martin Boyce, Victor Burgin, Petah Coyne, Dan Graham, Cai Guo-Qiang, Beverly Pepper, Jaume Plensa, Matthew Ritchie, Sarah Sze, and Lawrence Weiner, as well as architects Steven Holl and Kevin Roche. Also featured are notable curators and scholars such as MIT professor Caroline A. Jones, who provides commentary on numerous modernist works in the collection, and professor Mark Jarzombek, associate dean of the School of Architecture and Planning, who speaks about MIT's architectural history, including Eero Saarinen's MIT Chapel and Kresge Auditorium.

In addition, the guide includes an introduction to MIT's public art collection by actor, film director, and photographer Leonard Nimoy. A Boston native, Nimoy is best known for his portrayal of Spock in the original *Star Trek* series. Nimoy and his wife, Susan, have long been friends of MIT and the List Center. Over the years, the List Center has received several awards through the Nimoy Foundation for a number of exciting artist residency projects that have brought contemporary artists and their practices directly to MIT campus communities. Nimoy has an added connection to MIT in that his brother received his master's degree in engineering from the Institute.

## **Outreach**

Newly hired campus and community outreach coordinator Courtney Klemens identified goals that will shape how the List Center engages with the MIT community and the greater Boston/Cambridge community. Klemens reached out to numerous groups and departments across campus and, with their responses, devised new programs and events to position the List Center as relevant to the lives of students, faculty, and staff as well as residents of the greater Boston/Cambridge area.

Feedback was gathered from student groups across campus, including the Graduate Student Council, the Arts Scholars, and the undergraduate class councils, on their

relationship with contemporary art and the List Center. The most common means of engagement with the List Center's collection and programs is through participation in the Student Loan Art Program. To strengthen the connection between the List Center's exhibitions and programs and students who borrow artwork through the Student Loan Art Program, receptions and staff-led tours were held seasonally to invite these students into the galleries. These events were held to coincide with *In the Holocene* as well as the Nairy Baghramian and Alan Uglow exhibitions. A first-ever survey of students' experiences with the program was conducted and is currently being assessed for data that could lead to program improvements.

Working with the Office of the Arts, the List Center launched the Student Arts Advisory Board, open to undergraduates who have a vested interest in finding new ways to promote and program dynamic arts experiences across campus. This group meets regularly to find new, meaningful ways to share the arts across MIT.

The MIT community discovered new ways to participate with the List Center's exhibitions. During the spring 2013 Amalia Pica exhibition, Pica's nomadic sculpture *I am Mit, as I am in Mit, just like a lot of other people are* traveled across campus and was installed for a week at a time at seven different sites, including Hayden Library; the Media Lab's HT Laboratory for a Connected World; the History, Theory, and Criticism program; and MIT president Rafael Reif's office. Pica's performance piece, *Strangers*, was enacted in the List Center galleries three times a week. In the piece, two people who had never met held bunting in the galleries for hours at a time. Thirty-one people, including MIT students, participated as performers in the piece.



*MIT president L. Rafael Reif poses with Amalia Pica's traveling granite sculpture.*

Groups from Writing and Humanistic Studies; the MIT Program in Art, Culture, and Technology; and the Sloan School scheduled visits to the List Center to explore arts-related resources at MIT and deepen interactions within their groups. Also, the List Center hosted Charm School workshops through the Student Activities Office in addition to holding public art tours and exhibiting at the Academic and Arts Fair during Campus Preview Weekend.

Family programs were created to engage the local community and young visitors with families and to serve audiences from MIT's large number of graduate student families. Two weeks of family-specific programming were held during the February and April school vacation weeks, with visitors engaging in hands-on art making inspired by the changing exhibitions and participating in family-friendly tours.



## Administrative Changes and Operations

Director Paul C. Ha completed his first full year with the List Center.

Francesca F. Williams was hired to fill the empty position of registrar and joined the staff on August 6, 2012. She was formerly the associate registrar at the Princeton University Art Museum.

The List Center created a new staff position, campus and community outreach coordinator, to build awareness among the local community. Courtney Klemens, who previously was with the Museum of Fine Arts, Boston, and the Reynolda House Museum of American Art in Winston-Salem, NC, took on this role as of October 22, 2012. In conjunction with this hiring, Mark Linga was given the new title of public relations, marketing, and social media coordinator.

Funding has been received for the creation of a new curatorial fellow position in FY2014. The position will be filled by a recent student wishing to embark on a career in museum and curatorial work.

The List Center staff provided training for approximately 15 interns from numerous programs including Boston University, Harvard University, Keene State College, the School of the Museum of Fine Arts, Tufts University, the University of Massachusetts at Amherst, and Wellesley College.

## Finances/Funding

- Advisory Committee members contributed nearly \$19,000 toward the Director's Discretionary Fund.
- Individuals donated more than \$61,000 toward endowments, exhibitions, art conservation, general support, and residencies.
- The Massachusetts Cultural Council awarded \$8,000 as its ongoing allocation for general operating support.
- The National Endowment for the Arts awarded \$30,000 for new community outreach activities.
- 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. Also, in honor of its 40th anniversary, the council made a special one-time allocation of \$40,000 for the purchase of art for the Student Loan Art Program.
- MIT's provost and Committee for the Review of Space Planning provided support for office renovations.
- MIT's dean for graduate education provided \$7,650 for special projects.
- *In the Holocene* received generous support from the Emily Hall Tremaine Foundation and the Elizabeth Firestone Graham Foundation.

- *Amalia Pica* was generously supported by the Barbara Lee Family Foundation, Foxx/Hill, and Geoff Hargadon and Patricia LaValley.
- Funding for *Nairy Baghramian: Fluffing the Pillows (Moorings, Gurneys, Silos, Mops, News Rack, Railing)* was made possible through the generous support of Julian and Barbara Cherubini and the Consulate General of the Federal Republic of Germany in Boston.
- Support for *Alan Uglow: Standards and Portraits* was generously provided by David Solo, with special thanks to the British Consulate of Boston.
- *List Projects: Gabriel Abrantes* received a \$500 award from MIT's Foreign Languages and Literatures program.
- The Friends of Boston Art group raised over \$11,000 from 29 members this year.
- Future exhibitions have been awarded funds from the Cultural Services program of the French Consulate General in Boston and the Dedalus Foundation.

### 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 the List Center's programs and endowment
- Increase awareness of the List Center's activities among MIT's student, faculty, and administrative audience
- Increase the local, national, and international visibility of the List Center's programs and activities
- Expand the Advisory Committee and improve long-range planning efforts
- Increase the collection and, through the use of the Student Loan Art Program, create additional programming
- Leverage technology to better provide information about exhibitions, public programs, the Student Loan Art Program, the permanent collection, and the Percent-for-Art program
- Develop comprehensive educational materials about all of the MIT Percent-for-Art projects, the Student Loan Art Program, and art on campus
- Enhance the artist-in-residence program to better serve both students and artists
- Attract major new gifts of art
- Seek gifts for the new endowment fund for art conservation
- Seek naming opportunities for staff positions and galleries
- Explore options for additional space for exhibitions, art storage, and offices
- Meet appropriate staffing needs required to maintain the comprehensive exhibition, publications, and public programming expected of the List Center
- Achieve re-accreditation from the American Alliance of Museums

## Personnel Information

Director Paul Ha was invited to participate as an Alpert Award panelist along with Kay Larson, critic and author, and Lawrence Rinder, director of the Berkeley Art Museum and the Pacific Film Archive. He also presented at the Acadia Summer Arts Program in Mount Desert Island, ME. He served as a juror at the Institute of Contemporary Art, Boston, for the 2013 James and Audrey Foster Prize, which recognizes talented emerging artists who are part of the Boston arts community. Ha also was a participant in the New Voices/New Visions conference at the Institute of Contemporary Art, Boston (sponsored by the Boston Art Dealers Association), where new Boston-area museum directors and curators spoke about their plans for the future and their views on the current state of the arts in Boston.

Curator João Ribas was invited to lecture at the Center for Curatorial Studies (CCS) Bard on his research into the history of exhibitions. CCS Bard is an exhibition and research center dedicated to the study of art and exhibition practices from the 1960s to the present day. He was also invited to speak as part of the 20th-anniversary celebration of the founding of the Vera List Center for Art and Politics. In addition, he spoke on the topic of art history and exhibitions at the Museum of Modern Art's PS1 Contemporary Art Center as part of the launch of the new volume *Biennials and Beyond: Exhibitions that Made Art History, 1962–2002* (Phaidon Press). Ribas was invited to speak about his contribution to the published anthology *Contemporary Art: 1989 to the Present* (Wiley-Blackwell) at the New Museum in New York. He was also invited to speak on "image ethics in the 21st century" as part of the MiArt Talks series in Milan, Italy. His essay on art history and curating was featured in *Ten Fundamental Questions of Curating* (Fiorucci Trust, 2013), in which 10 distinguished contemporary curators reflect on questions relating to contemporary art.

Assistant curator Alise Uptis served as a guest reviewer for several MIT Art, Culture, and Technology courses, a jurist for the Greenway Public Art initiative, and an invited speaker and moderator for the MIT Department of Architecture's "Futures Past: Design and the Machine" conference. Her recent and forthcoming work is included in the edited volume *A Second Modernism* (MIT Press) and the publications *Fuse* and the *Journal of Artistic Research*.

Assistant director David Freilach participated in the Rhode Island School of Design's year-end portfolio review for juniors, seniors, and graduate students.

Campus and community outreach coordinator Courtney Klemens was invited to speak on a Harvard Graduate School of Education panel that advised students on proposal writing for arts organizations. She also was a participant in workshops organized through the Greater Boston Museum Educators Roundtable and attended the American Alliance of Museums annual conference in Baltimore.

## **Advisory Committee**

The List Center Advisory Committee, composed of MIT alumni, art professionals, artists, and collectors, met three times at MIT during the 2012–2013 season. During the year, the current committee bylaws were reviewed for relevancy by staff and individual advisors; updated bylaws are currently being voted on via email. Susan Leff stepped down as chair as of June 30, 2013, and will be replaced by Geoff Hargadon (Leff will remain on the committee). Three new members were elected to the committee in May: Brit d'Arbeloff, an MIT alumna and life member emerita of the MIT Corporation with a passion for the arts; Carolyn Fine Friedman, a local contemporary art collector; and Ellan Spero, an MIT PhD candidate with an MA in museum studies.

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