

MIT Program in Art, Culture and Technology

The [MIT Program in Art, Culture and Technology \(ACT\)](#) is a discipline group and an academic program within the Department of Architecture, and a center for artistic research and practice within the School of Architecture and Planning (SA+P). ACT is headed by distinguished artist-professors and supported by a dynamic cast of practitioner graduate students and staff, visiting artist-lecturers, fellows, affiliates, and guests. Through an integrated approach to pedagogy, hosting of visiting artists and research affiliates, public event programming, and publications, ACT builds a community of artist-thinkers around the exploration of art's complex conjunctions with culture and technology. The program's mission is to promote leadership in critical artistic practice and deployment, to develop art as a vital means of experimenting with new registers of knowledge and new modes of valuation and expression, and to continually question what an artistic research and learning environment can be and do.

Academic Program

Master of Science in Art, Culture and Technology

Faculty Searches

In August, ACT received approval from SA+P Dean Hashim Sarkis to conduct a search for a senior, tenured professor and a junior, tenure-track assistant or associate professor. Dean Sarkis appointed an eight-member committee comprising Caroline A. Jones, professor of the history of art; Gediminas Urbonas, ACT director and associate professor of art, culture and technology; Renée Green, professor of art, culture and technology; Azra Akšamija, associate professor of art, culture and technology; Paul Ha, director, List Visual Arts Center; Ana Miljacki, associate professor of architecture; Nick Montfort, professor, Comparative Media Studies/Writing; and Joseph Paradiso, director, Responsive Environments Group, Program in Media Arts and Sciences. Professors Jones and Urbonas co-chaired the tenure-track search and Professor Jones chaired the tenured search. The positions were posted in September and applications were collected through November. The committee received 90 applications for the tenured position and 214 applications for the tenure-track faculty position. During the spring semester, 10 people, five candidates from each pool, were invited to MIT to present their work. In May, the MIT Corporation approved the hiring of Judith Barry as a tenured professor in the Department of Architecture. Presenting the case for the junior faculty member was deferred until the fall of 2017.

Master of Science in Art, Culture and Technology Degree Program

ACT offers a highly selective, two-year master of science degree in Art, Culture and Technology. There were 15 students enrolled in the graduate program at the beginning of the academic year. Seven students entered the program in the fall of 2016 and eight students continued into their second year of graduate school. Eight students were graduated in June.

ACT hosted its sixth open house for prospective students on October 26. Sixty-two people registered for the event and 30 attended. The open house included lunch, a tour of ACT facilities and student studios, a review of the application process, a curriculum and financial aid overview by the staff, and an evening presentation by visiting lecturer Carla Fernández.

In spring 2017, six of 69 viable applicants to the graduate program were accepted and four were waitlisted. The Department of Architecture's open house for admitted students was April 7. In addition to presentations organized by the department, ACT hosted a lunch and conversation with current ACT graduate students, offered a facilities and resources tour, and reviewed degree requirements. Of the six admitted students, only one was able to attend the spring open house in person; three participated in the graduate student conversation via Skype. ACT hoped for an entering class of six students; however, ultimately, four admitted students and one waitlisted student accepted their offers.

In addition to its core graduate program, ACT offers electives for undergraduate and graduate students. One architecture undergraduate was graduated with a minor in art, culture and technology. Table 1 summarizes the distribution of classes between graduates, undergraduates, and architecture and non-architecture students.

Table 1. Art, Culture, and Technology Program Enrollment, AY2014–2017

Academic year	Enrolled (No.)	Classes (No.)	Graduate students (%)	Undergraduates (%)	Architecture (%)	Other (%)
2017	255	23	67	33	45	55
2016	237	22	63	37	46	54
2015	170	18	54	46	46	54
2014	184	19	40	60	46	54

For the first time in several years, the subject 4.312/4.313 Advanced Studio on the Production of Space was offered in the fall and co-taught by Gediminas Urbonas and Visiting Lecturer Nikola Bojić. MIT OpenCourseWare offered to publish the course among its offerings. Also offered in the fall was the seminar 4.S33 The Reverse Engineering of Warfare: An Opera for the End of Time; the seminar was co-taught by Visiting Lecturer Carla Fernández and Visiting Lecturer Dasha Zhukova, and Distinguished Visiting Artist Pedro Reyes. The spring semester included several visiting lecturers: noted sound artists Sam Auinger and Jan St. Werner taught 4.320/4.321 Introduction to Sound Creations: Kinetic Speakers and Sonic Commons; Mario Caro, PhD, taught 4.388 Preparation for SM in ACT Thesis and 4.389 Tutorial for SM in ACT Thesis; and Marisa Jahn SM '07 was the instructor for 4.301 Introduction to Artistic Experimentation.

Class travel was an important feature of student learning. Four classes took field trips to New York City. The students and instructors in 4.368 Studio Seminar in Art and Public Space visited Havana, Cuba; the students and instructional staff in 4.302 Foundations in Art, Design, and Spatial Practice visited Amman, Jordan; and the members of 4.390 ACT Studio held a day-long retreat in Wellfleet, MA.

ACT's academic program was included in the visiting committee's successful review of the Department of Architecture in April. ACT director Gediminas Urbonas presented ACT's enrollment and admissions statistics, faculty research, and an overview of ACT's students' accomplishments, and production and classroom facilities.

ACT Workshops

As a complement to her October 5 lecture, international curator Cristina Ricupero led a workshop entitled Secret Societies where participants were invited to create a visual identity for an imaginary secret society. Pedro Reyes led a workshop in April under the umbrella of the “Tyranny Lab.” The purpose of the laboratory is to gather artists and researchers from a variety of fields to generate new tools and spaces, both online and offline, for the empowerment of students and faculty as citizens committed to peace and social justice.

Research Activities

Lecture Series

The Monday Night Lecture Series continued for its 12th year, attracting a broad range of speakers and sizable audiences.

Fall 2016: *Tinker User Tracer Human Series*

Over the course of the fall term, artists, designers, and philosophers were invited to speculate on the future of art, learning, and action in a rapidly intensifying age of software aesthetics, persuasive computing, intangible infrastructures, nonorganic vitalities, and ubiquitous sensing. The series speakers and respondents are listed below.

- September 26, *Imaginary Property*—Speaker: Florian Schneider, professor for art theory and documentary practices and head of the Trondheim Academy of Fine Art. Respondent: Sun-Ha Hong, PhD, Annenberg School for Communication, University of Pennsylvania, and Mellon Postdoctoral Fellow in the Humanities at CMS/W at MIT (attendance: 98).
- October 3, *Computation Rules Everything Around Me*—Speaker: Etienne Turpin, research scientist with the MIT Urban Risk Lab. Respondent: Stefania Druga, graduate student at MIT Media Lab Livelong Kindergarten group (attendance: 76).
- October 5, *“Secret Societies” and Other Stories*—Speaker: Cristina Ricupero, curator. No respondent; this was part of a workshop series (attendance: 61).
- October 31, *[Brecht]It: Exit Stage Left*—Speaker: Marta Kuzma, dean and professor at the Yale School of Art and visiting professor at IUAV in Venice & Bocconi University in Milan. Respondent: Hashim Sarkis, dean, MIT School of Architecture and Planning (attendance: 75).
- November 7, *Dividuum*—Speaker: Gerald Raunig, philosopher and art theorist, Zürich University of the Arts, Zürich, Switzerland, and the European Institute for Progressive Cultural Policies, Vienna, Austria. Respondent: Sarah Kanouse, associate professor of Media Arts & Interdisciplinary Arts at Northeastern University. Discussant: Sergio Galaz-Garcia, MArch ’18 and PhD candidate in sociology at Princeton University (attendance: 40).
- December 5, *The Duck Is the Übermensch*—Speaker: Chus Martinez, head of the Art Institute of the FHNW Academy of Arts and Design in Basel, Switzerland. Respondent: Melissa Ragain, assistant professor of art at Montana State University and a Fellow at the Radcliffe Institute for Advanced Study. Discussant: Ron Martin SMACT ’17 (attendance: 73).

Spring 2017: Double Agents

What makes a double agent in art? What drives them? Three renowned artists whose respective works provoke and thrive in the tension between competing systems of power, production, and exhibition addressed the role of ethics in political art amidst shifting forms of governance, suppression, and repression.

- February 13, *Permission as Material*—Speaker: Jill Magid SM '00, artist | Respondents: Hashim Sarkis, Dean, MIT School of Architecture and Planning and Lars Bang Larsen, curator and art historian (attendance: 98).
- March 13, *Can Aesthetics Disarm Oppression?*—Speaker: Tania Bruguera, artist and Elizabeth S. and Richard M. Cashin Fellow at Harvard's Radcliffe Institute for Advanced Study. Respondents: Paloma Duong, assistant professor of Latin American Studies, MIT Global Studies and Languages, and Laura Genes, SM '18 in ACT (attendance: 134).
- April 24, *Art as Conflict Resolution*—Speaker: Pedro Reyes, artist and Dasha Zhukova Distinguished Visiting Artist, MIT. Respondents: Professor Lawrence Susskind, head, Environmental Policy and Planning Group at MIT's Department of Urban Studies and Planning, and Doris Sommer, director of the Cultural Agents Initiative at Harvard University and the Ira and Jewell Williams Professor of Romance Languages and Literatures and of African and African American Studies (attendance: 84).

Faculty Publications

ACT faculty members generated four articles, one website, two book chapters, a catalog, and one book.

Renée Green

- "Afters," *Out of Time*. Skulptur Projekte Muenster 2017 (Autumn 2016);
- "Experience Process: Space Poems" in *Experience: Culture, Cognition and the Common Sense*, Caroline Jones, David Mather, and Rebecca Uchill, eds. Cambridge, MA: Center for Art, Science & Technology, 2016: 277–287;
- "Certain Obliquenesses," in *Essays in the Essay Film*, Nora Alter and Tim Corrigan, eds. New York: Columbia University Press, 2017.
- *Pacing*. Cambridge: Carpenter Center for Visual Arts, 2016.

Gediminas Urbonas

- *Zooetics*
- Urbonas, G., A. Lui, and L. Freeman (eds.) *Public Space? Lost and Found*, 1st ed. Cambridge, MA: SA+P Press, 2017.
- "Druzhiba," in *The Baltic Atlas*, Jurga Daubaraitė et al., eds. New York: Sternberg Press, 2016.

Azra Akšamija

- Akšamija, A. Memory Matrix. *Future Anterior*, ed. Jorge Otero-Pailos, Spring 2017.
- “Future Heritage,” in *Experimental Preservation*, ed. Jorge Otero-Pailos, Erik Langdalen, and Thordis Arrhenius. Zurich, Switzerland: Lars Muller, 2016.
- “Superkilen – A Playground for Pluralism,” in *Architecture and Plurality*, ed. Mohsen Mostafavi. Zurich, Switzerland: Lars Muller Publishers, 2016.

ACT Archives and Collections

ACT manages five archives and special collections: the Center for Advanced Visual Studies (CAVS) Special Collection, the Visual Arts Program Special Collection, the György Kepes Vision + Value Papers, the Visible Language Workshop Archive, and the ACT Archive. In late October, in addition to the CAVS Special Collection, ACT launched the four additional [archives and collections](#) on its website.

Center for Advanced Visual Studies Special Collection

In June 2016, ACT received funding from the National Endowment for the Arts to create a web-based interface for accessing the materials in the CAVS Special Collection. The termination of the grant was extended from May 31 into FY2018 (November 30, 2017). During FY2017, project participants completed discovery, design and development (crafting of layouts, navigation structure, and interface framework), digitization and metadata generation, testing of the back-end metadata cataloging interface, staff training, population of digital objects, initiated marketing associated with the 50th anniversary celebrations of the CAVS, and engaged CAVS artists to annotate materials on the interface.

Centerbeam and Centerbook

ACT staff archivist Jeremy Grubman provided research assistance and object loans to ZKM for their June *Centerbeam* exhibition in Germany, as well as extensive materials and resources for the Centerbook project led by former CAVS Fellow Elizabeth Goldring and Ellen Sebring SM '86.

Center for Advanced Visual Studies 50th Anniversary Celebration

To initiate the planning associated with the CAVS anniversary, ACT hosted more than 45 scientists, historians, theorists, and CAVS fellows to meet with Lars Bang Larsen, guest curator for ACT's 50th anniversary programming, in three salons examining pedagogy at CAVS, the relationship of CAVS within and to MIT, and the international influence and significance of the center. The salons were facilitated by ACT director Gediminas Urbonas, Lars Bang Larsen, and ACT Curator in Residence Laura Knott. As a result of these meetings, in the upcoming year the anniversary will focus on a contemporary reading of three themes: civic scale, the environment, and the methods and means of scientific experimentation and technological progress.

Professional Practice

ACT's three tenured and tenure-track faculty members gave lectures in the United States, Belgium, Brazil, Canada, China, Cuba, England, Italy, Jordan, The Netherlands, Slovenia, and Taiwan. They organized and participated in symposia and conferences in Iceland, Lithuania, Taiwan, and the United States and organized workshops in Italy, Jordan, and Palestine. Exhibition activity is outlined below.

Faculty Activities

Renée Green had solo exhibitions at the Carpenter Center for the Visual Arts at Harvard (*Pacing*, *FAM Case II*, and *Partially Buried*) and the Toronto Institute of Contemporary Art (Facing). Green was also part of three group exhibitions: *The Ocean After Nature*, School of the Museum of Fine Arts at Tufts, Boston; *Human Interest: Portraits from the Whitney's Collection*, Whitney Museum of American Art, New York; and *Arte y Cultura en Torno al 1992*, Centro Andaluz de Arte Contemporáneo, Seville. The Carpenter Center also screened Green's *Partially Buried* series and *Endless Dreams and Water Between* was shown at the Como Film Festival.

Gediminas Urbonas is a member of four professional boards: Maaretta Jaukkuri Foundation, Norway; Cultural Agents, Cambridge, MA; scientific board, Acoustic Space, peer-reviewed journal RIXC and Liepaja University's Art Research Lab, Latvia; and advisory board, Nuova Accademia di Belle Arti, Milan, Italy. He was a member of nine graduate and two undergraduate thesis committees. Urbonas organized and chaired a major international event—*Congress on Public Spaces: Industries of Crisis, Aesthetics of Dissent*—a three-day congress on the role of culture and aesthetics in shaping and resisting trends in global urbanization, funded by the Lithuanian Council for Culture, Vytautas Magnus University, the National Gallery of Art, and the Centre for Civil Education. Urbonas has two commissioned projects: *Zooetics*, which is being funded by the European Union's Culture Programme, and *Psychotropic House*, which is commissioned for the 32 Bienal de São Paulo, San Paulo, Brazil. His work was in four group exhibitions:

- *Live Uncertainty*, 32 Bienal de São Paulo, San Paulo, Brazil
- *The Baltic Pavilion*, 15th International Architecture Exhibition, Biennale di Venezia, Italy
- *The Money Show*, Contemporary Art Northampton, UK
- *Inside-Out*, Belgrade City Museum, Serbia

Azra Akšamija was invited to an art residency sponsored by the Doris Duke Center for Islamic Arts and Cultures in Honolulu, Hawaii. Akšamija had three solo exhibitions (*Memory Matrix—Eiffel Tower*, the new iteration of the public space installation commissioned as a part of the Third Qalandiya International: This Sea Is Mine, Biennial Foundation, Ramallah, Palestine; *Memory Matrix—Jeepney*, a public space installation commissioned for the London Biennale—Manila Pollination, at the Metropolitan Theatre, Manila, Philippines; and *Cultural Transfers*, an installation within the European Islamophobia Summit, Sarajevo, Federation of Bosnia and Herzegovina). Her work was also a part of fourteen group exhibitions:

- *A World Not Ours*, Kunsthalle Mulhouse, France
- *NSK State-in-Time Pavilion 2017*, commissioned as an agent by IRWIN Group, during the 57th Venice Biennale, Venice, Italy (curated by Zdenka Badovinac and Charles Esche)
- *The Heritage of 1989. Case Study: The Second Yugoslav Documents Exhibition* at the Moderna Galerija/Museum of Modern Art, Ljubljana, Slovenia (curated by Zdenka Badovinac and Bojana Piškur, catalogue)
- *Migrations of Fear*, Forum Stadtpark, Graz, Austria
- *Memories of Stone: Landscapes of Prayer, Death, and Commemoration in Bosnia and Herzegovina*, a three-person show (Azra Akšamija, Amila Buturović, Velibor Božović) at the Ismaili Centre Toronto, Toronto, Canada
- *Islamopolitan, Dutch Design Week*, Eindhoven, Netherlands
- *The Present Order*, Gallery for Contemporary Art Leipzig, Leipzig, Germany
- *Political Intent*, Contemporary Collection Installations, Museum of Fine Arts, Boston (Azra Akšamija's book, *Mosque Manifesto*, is on view here both as a book and as an art object)
- *Amman Design Week*, the Jordan Museum, Amman, Jordan
- *Inside-Out [Naopačke: Udomiti kritiku]*, Museum of Contemporary Art, Belgrade, Serbia (catalog)
- *Poesie der Veränderung*, Museum der Moderne Salzburg, exhibition of the museum collection, Salzburg, Austria
- The World Monuments Fund *Watch Day, Memory Matrix* installation at the *Boix House* event, Manila, Philippines
- *World Interfaith Harmony Week, Mosque Manifesto*, exhibited by the International Forum Bosnia, presented by the Center for Cultural Heritage, Sarajevo, Federation of Bosnia and Herzegovina
- *Body Politic*, OPEN Gallery, Boston, MA

ACT Lecturers

Sam Auinger produced *Listen Hear: The Art of Sound*, a work commissioned by the Isabella Stewart Gardner Museum in Boston, along with *Harmonic Conduit*, a sound installation by Auinger and Bruce Odland. Auinger gave the keynote address at Invisible Places 2018 in Portugal.

Lara Baladi provided articles for five publications; was a contributor to five group exhibitions (K10 in Düsseldorf, Germany; *No to the Invasion: Breakdowns and Side Effects*, at the Hessel Museum of Art, Bard College, New York, and in France; *The Pleasure of Love*, 56th October Biennial, Belgrade; *Disquieting Perfumes*, Hôtel des Arts, Centre d'Art du Département du Var, France); conducted a workshop at the University of Amsterdam; and participated in conferences in Spain, Sweden, and the Netherlands as a presenter. Baladi was a finalist for the Museum of Fine Arts Boston's 2017 Maud Morgan Prize.

Mario Caro taught during the spring semester and published the article “Dialectic Dialoguing: Representing an Indigenous Avant-Garde in the Museum” in *Without Boundaries: Visual Conversations*, Anchorage Museum of Art. Caro participated in conferences in New York, Washington, and the Cayman Islands.

Marisa Jahn was a part of group exhibitions in Portland, OR (*Hidden Assembly*), Cleveland, OH (*SPACES*), Chicago, IL (*Revolution at Point Zero*), and Oakland, CA (*Museum of Capitalism*); performed the “CareForce Disco” in Miami and Chicago; and performed at the Toronto Book Fair. Jahn gave workshops and was a panelist and presenter at Harvard University and Bennington College.

Claudia Joskowicz had a solo exhibition at the Albright-Knox Art Gallery in Buffalo, NY: *Every Building on Avenida Alfonso Ugarte – After Ruscha*. She participated in three group exhibitions (*Enacting Stillness*, NY; *Sàn Art*, Vietnam; *Almost Home: Between Staying and Leaving a Phantom Land*, NY); gave artist talks at Cornell University and Lafayette College; and participated in round tables at the Universidad Nacional Tres de Febrero in Buenos Aires and at LaTableRonde hosted by Critical Practices.

Tobias Putrih had three solo shows in Europe and Brazil (*Galeria Luciana Brito*, *Fondazione Prada*, and *Pinksummer*) and participated in four group shows in Germany, Romania, Switzerland, and Slovenia (*A History. Contemporary Art from the Centre Pompidou*, *Shape of Time – Future of Nostalgia*, *Um die Ecke denken*, *Low-Budget Utopias*).

Jan St. Werner had four sound performances as part of Mouse on Mars and the John Colpitts and Jan St. Werner duo. Students enrolled in 4.320 Introduction to Sound Creations performed *Kinetic Speakers*. St. Werner also provided sound as part of Rosa Barba’s Institute of Contemporary Art exhibitions, *The Hidden Conference* and *The Artist’s Museum*.

Research Affiliates

Research affiliate Javier Anguera continued the development of the Contemporary Culture Index (ccindex.info), an online, open-access bibliographical database indexing international journals and periodicals. The number of records in the database increased 7.8% over the past year to 21,359. In addition, as the principal in Free Agent Media, Anguera coordinated Renée Green’s *Spacing* (Lumiar Cité, Lisbon, Portugal); *Placing* (Galerie Nagel Draxler, Berlin, Germany); *Tracing* (Fondazione Antonio Ratti, Como, Italy); *Facing* (Prefix, Institute of Contemporary Art, Toronto); and *Pacing* (Carpenter Center for Visual Arts, Harvard University, Cambridge, MA) exhibits.

Gabriel Kahan was a research affiliate who worked on two high-profile projects. The first was a workshop in Santiago, Chile, testing a new learning methodology developed with Mechanical Engineering Professor Alexander Slocum called “PREPARE”. The second was an experiment called *Commercial Break*. Using the LinkNYC kiosks, Kahan tested a collective artwork tool that involved working with 23 artists to create “platform-specific interruptions” to provide information about issues considered timely and relevant.

Gloria Sutton was appointed as a research affiliate for the academic year. She is an associate professor at Northeastern University, a curator, and an art historian. She

was a thesis reader, a reviewer in 4.390 ACT Studio, and an external reviewer for the Department of Architecture during academic year 2017. She published six articles, presented her work in Canada and the United States, and was nominated for the Thoma Digital Arts Writing Award.

Nikola Bojić was an affiliate during the spring semester. He was part of the group exhibitions *Future Fictions* in Reykjavik, Iceland, and *Acropolis—The Art of Action* in Zagreb, Sarajevo, Belgrade, Bucharest, and Oberhausen. His work *Connecting Spaces* was a public art commission in Croatia and Bosnia. Bojić gave lectures in Belgium, the Netherlands, and Croatia. His work was featured in the books *Actopolis* and *Landscape Theory in Design*.

Nomeda Urboniene had solo exhibitions in London, England; Reykjavik, Iceland; and Vilnius, Lithuania, and participated in five group exhibitions (*FolkStone*, Folkestone Triennial; *Psychotropic House: Zoetics Pavilion*, Sao Paulo Bienal; *Guggenheim Visibility Study*, Belgrade City Museum; *Druzhiba*, Venice Biennale; and *Transaction at Another Crossroads of Epochs*, National Gallery of Art, Vilnius). Urboniene was an invited speaker at BOZAR, Brussels; Fundação Armando Álvares Penteado (FAAP) University, Brazil; Symposium: Instituting Ecologies, de Appel Arts Centre, Amsterdam; Nuova Accademia di Belle Arti, Italy; and Northeastern University, Boston.

Fellows

Hiroharu Mori SM '04 was a Fellow with ACT through March 2017, supported by the Japanese Government of Cultural Affairs. While here, he studied the visual representation in multimedia journalism and studio art practices at institutions of higher education. He was a lecturer at the Art Initiative Tokyo, Gumma and the Prefectural Women's University; a part of the group exhibition *Inaudible Sound*; and he curated "Loose Lips Save Ships" at the Museum of Contemporary Art in Tokyo.

Community Contributions

Arts on the Radar

Arts on the Radar was a collaboration between ACT, the List Visual Arts Center, and Arts@MIT that showcased MIT arts-related organizations, resources, and activities for students arriving on campus. Held in Building E15, the September 2 event included a barbecue, the List's Student Loan Art Program, student exhibitions, a dance party, and information about each of the sponsoring organizations. More than 250 students attended the various events.

Community Lunches

ACT hosted five community lunches. Each lunch featured a guest speaker and was an opportunity for students, faculty, affiliates, guests, and staff to learn more about innovative art practices and deepen community bonds. Speakers included Swiss graphic designer Anna Haas, ACT affiliates Javier Anguera and Gabriel Kahan, Bassam El Baroni with the Dutch Art Institute in the Netherlands, ACT archivist Jeremy Grubman, and ACT graduate students.

Artistic Research Lunch Series

From February to May, ACT launched its *Artistic Research* luncheon series. These one-hour gatherings were opportunities for the tenured and tenure-track faculty position candidates to present their work to MIT's arts community. Rosa Barba, Judith Barry, Tony Cokes, Marc Downey, Iman Issa, Petteri Nisunen, Tobias Putrih, Matthew Ritchie, Julia Scher, and Nida Sinnokrot were presenters.

In Our Present Condition...

Co-curated by ACT Consulting Curator Laura Knott and ACT Research Affiliate Nomedra Urbonas, *In Our Present Condition...* opened in May 2017 and continues through April 2018. The exhibit celebrates the work of 12 alumni and alumnae who have received numerous awards and recognition in international art circuits. The show is part of the many events and exhibits associated with the year-long celebration of the 50th anniversary of the CAVS and is housed in the SA+P Dean's Office Gallery.

Public Space? Lost and Found Launch Events

The publication of *Public Space? Lost and Found* was marked by launch events at the Storefront for Art and Architecture in New York City on May 4 as part of the organization's cabaret series and at the Serra dei Giardini in Venice, Italy, on May 11 during the opening week of the Venice Biennale.

Student Awards and Exhibitions

Chia "Angel" Chen SM '17 in ACT and Jessica Rinland SM '18 in ACT won, respectively, the second and third prize in MIT's 2017 Harold and Arlene Schnitzer Prize in the Visual Arts.

Nicolas Kistic Aguirre SM '18 in ACT was awarded the Robert Newman Memorial Fellowship for AY2018. It provides full tuition and nine months of stipend.

Yusef Audeh SM '17 in ACT won a 2017–2018 Aga Khan Program Travel Grant Award for travel to Düsseldorf, Germany and Tunisia to present his project *Pure Light*.

ACT graduate students exhibited in Belgium, Canada, Colombia, England, Estonia, France, Italy, Lebanon, the Netherlands, and the United States, and presented at conferences in British Columbia, England, Lebanon, Spain, and Taiwan.

Finance and Administration

Funding

ACT worked with the dean's office, Foundation Relations, and Resource Development to support faculty research, ACT's publishing activities, and plans for the celebration of the 50th anniversary of the CAVS.

ACT received \$113,727.27 in gifts and grants, as shown in Table 2.

Mediafon's \$10,000 gift to support the launch of *Public Space? Lost and Found* represented the first donation as part of a five-year pledge agreement.

Table 2. Art, Culture, and Technology Gifts and Grants, AY2017

Funding source and use	Amount
Center for Art, Science & Technology (CAST) support for Lightweaver	\$ 30,000.00
Humanities, Arts and Social Sciences Grant: Center for Advanced Visual Studies	20,000.00
Humanities, Arts and Social Sciences Grant: Design for a Nomadic World	20,000.00
Reed Foundation: Public Space: Lost and Found (PSLF)	10,000.00
Mediafon: PSLF	10,000.00
CAST support for Pedro Reyes	6,000.00
Kaplan Fund: PSLF	6,000.00
Lewben Art Fund: PSLF	5,352.27
Council for the Arts at MIT: PSLF	3,500.00
MIT International Science and Technology Initiatives Program, Jordan	1,500.00
Gifts from alumni and alumnae gifts	1,375.00
Total	\$ 113,727.27

In May, ACT was notified that its proposal to the National Endowment for the Arts for the funding of the *MIT Island* was being recommended for \$35,000 in funding.

Communications

ACT has continued to develop its social media presence and communications strategy. In AY2017, ACT sent 59 emails to its mailing list related to its lecture series, exhibitions, fundraising, and community activities. These emails reached more than 2,500 people, a 13.6% increase in reach over AY2016. ACT's average open rate is 36.8%, higher than open rates for arts organizations (23.7%), higher education (30.0%), and other nonprofits (30.2%).

Table 3 summarizes the growth in the number of followers across platforms:

Table 3. Art, Culture, and Technology Social Media Followers, AY2016 vs AY2017

Platform	June 30, 2016	June 30, 2017	Growth (%)
Twitter	2,708	3,898	40%
Facebook	4,046	4,695	20%
Instagram	749	1,479	100%

Personnel

Claudia Joskowicz's appointment as a lecturer ended June 30. Joskowicz taught ACT's video class for two years. She will be taking a position with Wellesley College in FY2018.

Kevin McLellan joined ACT in July as its part-time financial assistant; Sally Eaves Hughes joined ACT in September as the academic assistant; and Lucas Freeman assumed communication responsibilities that were being handled temporarily by a staffing agency.

Gediminas Urbonas

Director, Program in Art, Culture and Technology

Associate Professor of Architecture