

## List Visual Arts Center

The [List Visual Arts Center](#), MIT's contemporary art museum, collects, commissions, and presents rigorous, provocative, and artist-centric projects that engage MIT and the global art community. The List Visual Arts Center is a creative laboratory that provides artists with a space to freely experiment and push existing boundaries. The List Center presented a dynamic program of nine special exhibitions in its galleries, including a program of evolving, site-specific work by emerging artists known as List Projects, as well as a broad range of educational programs, events, and scholarly publications. The List Center maintains and adds to MIT's permanent collection; commissions new works through the MIT Percent-for-Art program, a collection of more than 60 site-specific artworks throughout the campus; and oversees the Student Lending Art Program, which lends approximately 600 works of art annually to MIT undergraduate and graduate students.

### Current Goals

- Continue to present the finest national and international contemporary art and work with artists to give to present what is typically their first museum exhibition in the United States
- Continue to provide new scholarship through the publication of catalogs to supplement exhibitions
- Serve as a research lab for contemporary artists to experiment and grow as they present an exhibition in the galleries
- Preserve, conserve, and re-site works from the permanent collection
- Engage and partner with the MIT community through more in-depth work with faculty and continued development of Graduate Student Talks and the MIT Student Tour Guide program
- Increase cross-disciplinary and collaborative use of the List Center's exhibitions, programs, and facilities
- Support artists and their research
- Fund an endowment for art conservation at a level appropriate for the collection's requirements
- Increase audience engagement and participation with MIT's community of faculty and students, as well as the Boston area and beyond by providing more interpretive outreach programs
- Continue to increase media presence through innovative use of social media and digital marketing
- Grow the Advisory Committee of the List Center to garner additional support and leadership
- Maintain steady staffing levels to enhance ability to present ambitious, world-class programming

- Engage in long-range planning for the List Center's future
- Continue to build a strong patron program through the Director's Circle membership and add a corporate membership program

### Exhibition Highlights

The List Center organized nine exhibitions in the galleries, including *Before Projection: Video Sculpture 1974–1995*, a major group exhibition featuring 12 international artists. In addition to main gallery exhibition programming, the List Center presented off-cycle exhibitions, including three List Projects exhibitions (a series of exhibitions focusing on the work of emerging artists), as well as one off-site exhibition for the Dean's Gallery in MIT's Sloan School of Management.

The List Center published three catalogs: *Edgar Arceneaux: Written in Smoke and Fire*, 2017 (MIT List Visual Arts Center); *Villa Design Group: Tragedy Machine*, 2018, (MIT List Visual Arts Center and Mousse Publishing); and *Before Projection: Video Sculpture 1974–1995*, 2018 (MIT List Visual Arts Center and Hirmer Verlag). All were published in conjunction with eponymous exhibitions; *Edgar Arceneaux* and *Before Projection* were edited by List Center curator Henriette Huldish, and *Villa Design Group* was edited by Alise Upitis and Villa Design Group. All catalogs featured contributions by a wide range of scholars.

Attendance by the MIT community and local visitors continues to grow at a rapid pace, with over 22,000 visitors recorded in the past year, representing a 10% increase from the prior year.

### Exhibitions on View July 2017–June 2018

*List Projects: Civil Disobedience*  
July 18–October 29, 2017

*Thirty Years of Artistic Innovation*  
Dean's Galley, August 8, 2017–July 31, 2018

*Intuition and Vision*  
Stratton Student Center, August 16, 2017–July 1, 2018

*Student Lending Art Program Exhibition and Lottery*  
September 5–17, 2017



*Student Lending Art Program Exhibition and Lottery, MIT List Visual Arts Center. Photo by Cassandra Rodriguez, Stealth Visuals.*

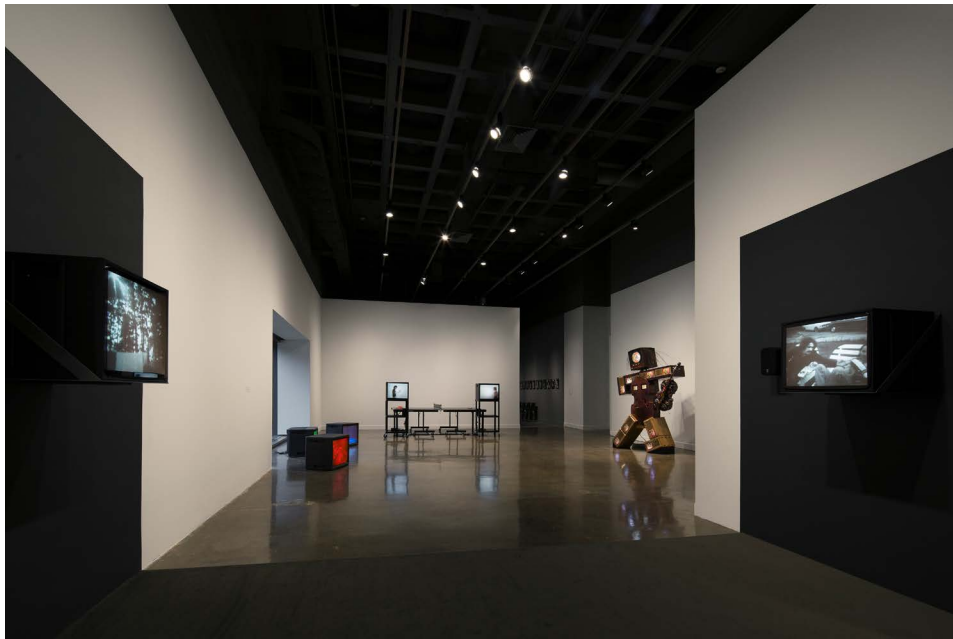
*Heimo Zobernig: chess painting*  
October 27–December 31, 2017

*List Projects: Adam Pendleton*  
January 3–February 11, 2018



*Adam Pendleton, Just Back from Los Angeles: A Portrait of Yvonne Rainer, 2016–17. Single-channel, black-and-white video with sound, 13:51 minutes. Courtesy the artist. Installation view List Projects: Adam Pendleton, MIT List Visual Arts Center. Photo: Peter Harris Studio.*

*Before Projection: Video Sculpture 1974–1995*  
February 8–April 15, 2018



*Installation view Before Projection: Video Sculpture 1974–1995, MIT List Visual Arts Center. Photo by Peter Harris Studio.*

*List Projects: Gordon Hall*  
April 17–May 20, 2018

*Allison Katz: Diary w/o Dates*  
May 18–July 29, 2018



*Installation view Allison Katz: Diary w/o Dates, MIT List Visual Arts Center. Courtesy the artist; The approach, London; and Gió Marconi, Milan. Photo by Peter Harris Studio.*

*Carissa Rodriguez: The Maid*  
May 18–July 29, 2018



*Installation view Carissa Rodriguez: The Maid, 2018, MIT List Visual Arts Center, 4K video with sound, 12:22 minutes. Courtesy the artist and Karma International, Zurich/Los Angeles. Photo by Peter Harris Studio.*

## Programs and Student Outreach

This past year, the goal of furthering our outreach to the Institute has remained very much at the center of our programming efforts. Standing program series' such as our Graduate Student Talks were continued and strengthened, and new programs, such as our February Independent Activities Period workshop, were developed based on the desires and interests of the greater MIT community. The 2017 student lending and lottery art program and its coinciding programs were a resounding success, with the addition of resident artist Elisa Hamilton's participatory project in the lobby adding a new element of reflection and engagement to the program. Looking toward future program development, a program committee was formed, and met to discuss ideas on how to strengthen our museum's outreach to the MIT community.

The MIT List Visual Arts Center Program Committee was established during AY2017. The committee consisted of not only members of the List staff, but also representatives directly involved in student programming from the List Advisory Committee, the MIT Sloan School of Management, the MIT Media Lab, the MIT Arts Scholars program, the Director's Fellows program, an undergraduate student guide, and graduate student in History, Theory and Criticism, making it the only committee outside of the Advisory Committee to include members of the MIT community. This diverse group of individuals, along with a few members of the List staff, met with the goal of using the committee members' varying connections and expertise to brainstorm different ways to reach the greater MIT community, as well as to further flesh out what should be the List Center's programming goals and priorities.

The List Visual Arts Center hosted a workshop titled "The Art of Collecting," as a part of MIT's Independent Activities Period. The day-long workshop focused on the basics of art collecting in the modern day, with an aim of giving participants a well-rounded look into the many different aspects of collecting and various ways to collect. Participants gave overwhelmingly positive feedback about the informative, interesting nature of the workshop, and continued to use the contacts they had made at the List Center as a resource for further questions they had on collecting.

This year, the Student Tour Guide program continued with four undergraduate students, with multiple one-on-one and group trainings for both new and returning guides taking place over the course of the year. Guides worked one-on-one with Campus and Public Programs manager, Emily Garner, to develop their own personal version of public art tours. Students conducted these tours using skills from their training to give visitors an interesting, educational snapshot of the List's extensive public art collection. Tours of exhibitions and the public art collection on campus were offered by museum staff, and student guides, and were provided to over 62 groups, growing from last year's offering of 40.



*Elizabeth Saari Browne, PhD student in the History, Theory and Criticism of Architecture and Art program at MIT presents a gallery talk titled "History out of Time: Louis Lafitte's Republican Calendar," in conjunction with the List Center exhibition Allison Katz: Diary w/o Dates. Photo by Emily Garner.*

As a campus art museum, the List Center’s exhibitions and projects are not only appreciated by art enthusiasts and visitors, but also used as an educational tool by MIT faculty in classes across the Institute. Over the past year, our various exhibitions and projects have been utilized for a variety academic subjects, ranging from philosophy to comparative media studies, with the challenging and often conceptual artwork on view always sparking interesting discussions, regardless of the area of study.

The List’s exhibition, *Before Projection: Video Sculpture 1974–1995*, drew an especially large amount of curriculum connections. For example, Chivi Kapungu, MIT professor in the Program in Women’s and Gender Studies (WGS), toured the exhibition with students enrolled in course WGS.229 Race, Culture, and Gender in the US and Beyond: A Psychological Perspective. In addition, WGS professor, Sarah E. King, visited with her class WGS.142 Narrative and Identity: Writing and Film by Contemporary Women of Color, and Professor D. Fox Harrell of MIT’s Computer Science and Artificial Intelligence Lab brought students enrolled in 21L.008 Black Matters: Intro to Black Studies.

In efforts to engage the public art collection in new ways, the List Center hosted artist Todd Shalom, who lead a series of participatory walks through MIT’s campus titled System Hack. During the 80-minute walks, Shalom lead a group of 12 participants in jointly piercing the public sphere, re-forming rigid architecture, and rearranging the everyday rhythm of campus life. Incorporated were various prompts from sound, sculpture, movement, and poetry. This series took place over the course of one weekend and consisted of three walks. The first of this series was presented in collaboration with the Art Scholars program—a program run by the Office of the Arts at MIT that brings together students who are passionate about exploring the diverse array of arts available at MIT and in the greater Boston area.



*Participatory Campus Walk: System Hack, a participatory walk through MIT’s campus led by artist Todd Shalom. Photo by Cassandra Rodriguez, Stealth Visuals.*

These examples are, of course, only a small sampling of the work done over the course of this year; marking this year’s progress toward our long-term goal of strengthening outreach to the greater MIT community.

## Permanent Collection

The collection includes public art, the Student Lending Art Collection, and the Campus Loan Art Program.

### Public Art

#### *Gifts to the collection*

Matt Johnson's sculpture *Untitled (Swan)* (2016) was gifted to MIT by L. Robert Johnson '63. The work is currently in storage, but will be sited on campus in the upcoming year. Renowned for his wry marriages of everyday subjects with raw physical matter, Johnson's sculptures explore the paradox of visual forms through unorthodox and surprising materials. Johnson makes sculptures inspired by everyday objects, which become humorously absurd when the artist relieves them of their original functions. Johnson's *Untitled (Swan)*, was debuted in New York on the High Line in 2017 as part of *Wanderlust*, a group exhibition that featured work exploring themes of walking, journeys, and pilgrimages.

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

MIT and the US Department of Transportation have executed an agreement with artist Maya Lin to produce a site-specific artwork for the grounds of the new Volpe Center in Kendall Square. The List Center facilitated the negotiations and will work with the artist, the architects involved, and the US Government's General Services Administration to realize the project, scheduled to be installed by 2022.

A short list of six artists to request public art proposals from—to be installed in Kendall Square as part of MIT's Kendall Square Initiative—have been identified. The artists are to complete site visits in summer 2018 with proposals due August 2018, with artwork(s) to be installed in 2020.

Major renovations are underway for Building W70, a student dormitory on the west side of campus. The List Center has begun conversations with various constituents and stakeholders to begin the Percent-for-Art commissioning process. The renovation is slated for completion August 2018, with artwork to be installed in 2019.

The List Center has been in conversation with MIT Campus Planning and MIT Campus Construction regarding the feasibility to site an artwork from the collection on the grounds of the newest dormitory on campus, Vassar Street Residence Hall (Building W46), to be completed 2020. Alternatively, and potentially in supplement to a sculpture from the collection outdoors, the Percent-for-Art process would take place to bring artwork into the lobby of the building.

#### *Ongoing Percent-for-Art projects*

Olafur Eliasson's *Northern Passage* (2018), an installation occupying the ceiling of the breezeway and entrance to MIT's new nanotechnology laboratory, MIT.nano, has been shipped to Boston and will be installed in July 2018, to be unveiled and dedicated following the opening of the facility in October 2018. Time and date of unveiling to be determined.



*Olafur Eliasson, Northwest Passage, 2018  
(expected completion), MIT.nano, Building 12.*

*Visualization: Studio Olafur Eliasson, © 2017  
Olafur Eliasson.*

Nick Mauss's series of ceramic paintings to be installed in the Landau Chemical Engineering Building (Building 66) are complete. The frame and mount fabrication has been approved by MIT-approved structural engineers and are currently in production. The artwork is to be installed June 2018 and dedicated in fall 2018.



*Nick Mauss, Choral, 2016, glazed ceramic, 23 3/8 x 18 inches. Courtesy 303  
Gallery, New York, © Nick Mauss.*



### ***Campus Loan Art Program***

The List Center installed 283 artworks on campus this year for faculty and staff participating in our Campus Loan Art Program. Currently there are 1,653 artworks sited in various locations on MIT's campus.

Fourteen artworks from the permanent collection are on exhibition at The Dean's Gallery, MIT Sloan School of Management (E60-300), featuring works by Cai Guo-Qiang, Ann Hamilton, György Kepes, and Otto Piene.

### ***Loans from the permanent collection***

Yoshiaki Shimizu, *Untitled* (1963) for the exhibition *Irresolution: The Paintings of Yoshiaki Shimizu*, September 1–October 31, 2017 at The Reischauer Institute of Japanese Studies, Harvard University.

### ***Student Lending Art Program collection***

The List Center added 21 artworks to the Student Lending Art Collection (formerly named the Student Loan Art Program) this year with support from endowment funds, and gifts of art.

The AY2017 Student Lending Art Program featured 600 exhibited artworks. MIT students borrowed 571 artworks. There were 3,192 visitors and 893 lottery entrants during the run of the exhibition.

Twenty-three artworks are on exhibition at the Stratton Student Center (3rd Floor Mezzanine-W20), featuring works by Joseph Beuys, Adrian Piper, Lorna Simpson, Sarah Sze, and Carrie Mae Weems.

### ***Public art collection works conserved***

Antony Gormley, *Chord* (2016), 905 stainless steel elements of varying section sizes and 541 stainless steel balls: annual maintenance, Front Line, August 2017

Anish Kapoor, *Non-Object (Plane)* (2010), stainless steel: annual maintenance, Rika Smith McNally and Associates, March and May, 2018

Sol LeWitt, *Wall Drawing #254* (1975), black pencil descriptions, white crayon, yellow wall: Williamstown Art Conservation Center, August 2017

Louise Nevelson, *Transparent Horizons* (1975), welded Cor-Ten steel, painted: Daedalus, July 2017

Jaume Plensa, *Alchemy* (2010), stainless steel, white enamel paint: Daedalus, August 2017

Cai-Guo Qiang, *Ring Stone* (2010), granite and seven Japanese black pine trees: annual maintenance, monthly pest treatments, Bartlett Tree Experts; Hanselman Landscape and Gardens, semi-annual pruning

Matthew Ritchie, *Games of Skill and Chance* (2002), mixed media hallway installation: annual maintenance, Williamstown Art Conservation Center, August 2017

Frank Stella, *Loohooloo* (1994), room-size installation, acrylic on fiberglass: annual maintenance, Williamstown Art Conservation Center, August 2017

Frank Stella, *Heads or Tails* (1988), acrylic and enamel on aluminum: annual maintenance, Williamstown Art Conservation Center, August 2017

Ursula von Rydingsvard, *Scientia* (2016), bronze: annual maintenance, Daedalus, June 2018

### **Permanent collection works conserved**

Peter Gee, *Bryant Park Festival* (1968), serigraph: Stanhope Framers, November 2017

Carmen Herrera, *Black and White* (2009), silk screen on Fabriano Rosapina paper: Stanhope Framers, November 2017

Aristodimos Kaldis, *Apocalyptic and Cataclysmic* (1959), oil on canvas: Williamstown Art Conservation Center, August 2017

Ellsworth Kelly, *Leaf X* (1978), lithograph: Stanhope Framers, April 2018

James Howard Means, *Monhegan Harbor* (1953), watercolor: Stanhope Framers, November 2017

Robert Ryman, *Seven Aquatints* (1972) aquatint: Stanhope Framers, November 2017

Andrew Tavarelli, *Bike Painting Series: Triumph Trophy* (1970), acrylic on canvas: Williamstown Art Conservation Center, May 2018

James Welling, *10b* (2006), Chromogenic print: Stanhope Framers, November 2017

### **Marketing and Development**

- Continued successful development of the Director's Circle membership and raised over \$650,000
- Continued success in growing all social media platforms

### **Press Highlights**

- Reviews and coverage in multiple media outlets included *4 Columns*, *Artforum*, *Art in America*, *Art New England*, *Art News*, *Art Newspaper*, *art ltd. magazine*, *Artnet*, *Bay State Banner*, *Big Red and Shiny*, *Blouin ArtInfo*, *Boston Globe*, *Boston Magazine*, *Contemporary Art Daily*, *Flash Art*, *Harvard Crimson*, *Hyperallergic*, *In These Times*, *MIT Spectrum*, *New York Times*, *Scout Cambridge*, *Take Magazine*, *Vogue*, *Wall Street Journal*, and WBUR's *The ARTery*
- Continued producing signage and exhibition-specific street and plaza banners as part of an ongoing emphasis on campus outreach, marketing, and branding efforts
- Media content developed for social media, the website, and List Center archive included a series of artist interviews with Heimo Zobernig, Allison Katz, Mary

Lucier, Mary Vedder; and archival video documentation of stand-alone events and programs including the 2017 Lavine Lecture, “Black Fire: The Struggle for Racial Justice in Charlottesville and Beyond, 1964 to the Present” (presented in conjunction with *List Projects: Civil Disobedience*), and documentation of Gordon Hall’s gallery performance of *The Number of Inches Between Them*, which was presented as part of Hall’s List Projects exhibition

## Administration

### Finances and Funding

- Raised \$650,000 from donors in support of the List Center reflecting almost a \$100,000 increase from the prior year
- Raised almost \$60,000 from the List Center Advisory Committee representing almost 100% participation from the group
- Ended the year with 12 exhibition sponsors representing individuals or foundations or MIT departments that made gifts over \$25,000, including gifts of art
- Ended the year with 14 members of the Chairperson’s Visionary Council representing individuals or foundations or MIT departments that made gifts over \$10,000
- Ended the year with 23 members of the Presenters Level representing individuals or foundations or MIT departments that made gifts between \$5,000 and \$9,999
- Ended the year with 16 members of the Leaders Level representing individuals or foundations or MIT departments that made gifts between \$1,500 and \$4,999
- Ended the year with over 34 gifts under \$1,499

### Future Goals

Going forward, we aim to maintain momentum by presenting outstanding exhibitions and scholarly research. In addition to maintaining exceptional and high-quality programming in the galleries, our goals include the following:

- Continue to engage local, national, and international donors to contribute to the List Center’s programs and endowment
- Increase awareness of the List Center’s activities to MIT’s student, faculty, and administrative audience
- Increase local, national, and international visibility of 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 Lending Art Program, create additional programming
- Leverage technology to better provide information about exhibitions, public programs, the Student Lending Art Program, the permanent collection, and the Percent-for-Art program

- Attract major new gifts of art
- Seek gifts for the new endowment fund for art conservation
- Explore options for additional space for exhibitions, art storage, and offices
- Meet appropriate staffing needs required to maintain the comprehensive exhibitions, publications, and public programming expected of the List Center
- Enhance the List's website to house digital archives for past exhibitions ensuring that the List Center serves as a resource for tracking the careers of artists after they've exhibited at MIT
- Continue to grow the List's collections as well as administer conservation for the List's acquisitions including the public art collection
- Connect to MIT Resource Development to serve as a resource for successful fundraising during the campaign
- Continue to grow the newly launched travel program, which will serve as a vehicle for connecting List donors to MIT alumni in new and engaging ways
- Augment an endowment fund for the acquisition of works of art for the permanent collection
- Develop comprehensive educational materials about all of the MIT Percent-for-Art projects, Student Lending Art Program, and art on campus
- Seek naming opportunities for staff positions and galleries

### **Personnel Information**

List Center director Paul C. Ha was invited to participate in a panel discussion at the Radcliffe Institute of Advance Study at Harvard University on "The Museum, the City, and the University," with co-panelists Matthew Teitelbaum (Museum of Fine Arts, Boston), Jill Medvedow (Institute of Contemporary Art/Boston), Peggy Fogelman (Isabella Stewart Gardner Museum), and Martha Tedeschi (Harvard Art Museums). Ha was invited to serve as a member on the Visiting Committee for the Harvard University Art Museums, as well as the Visiting Committee at Brown University. He also served as a juror for the inaugural Rabkin Prize for Visual Arts Journalism, a new program initiated and funded by the Dorothea and Leo Rabkin Foundation.

Among his other professional affiliations, Director Ha also served on the Career Support Committee for the American Association of Art Museum Curators; Arts Advisory Committee member for Madison Square Park conservancy, New York, NY; Artist Advisory Board member, Fabric Workshop and Museum, Philadelphia, PA; honorary board member, White Columns, New York, NY; member of the Creative Arts Council at MIT; board member of World Chess Hall of Fame, St. Louis, MO; board member, MIT Museum; and board member of the Andy Warhol Foundation for the Arts, New York, NY.

List Center director of exhibitions and curator Henriette Huldish currently serves on MIT's Center for Art, Science & Technology selection committee for visiting artist and faculty development grants. She gave a public lecture at Bard College as part of the

Center for Curatorial Studies' speaker series, participated in a public talk "A Feminist Convening" at University of California at Berkeley, and in a curatorial conference and think tank hosted by the Berkeley Art Museum and Pacific Film Archive. She was a visiting critic for MFA thesis presentations at the Massachusetts College of Art and Design and Boston University, and she contributed an essay to the exhibition catalog *Introducing Tony Conrad: A Retrospective*, published by the Albright-Knox Art Gallery in association with Walther König Verlag.

Assistant Curator Yuri Stone contributed art criticism to *Art Review*, an international contemporary art periodical based in London and to *Art Papers*, an Atlanta-based bimonthly art magazine and nonprofit organization dedicated to the examination of art and culture in the world today.

Curatorial Research Assistant Emily Watlington finished her assistantship and graduated from MIT with a SMArchS degree in the History, Theory and Criticism of Architecture and Art. She was awarded a 2018–2019 Fulbright Scholarship. She also contributed to the exhibition catalogs *Before Projection: Video Sculpture 1974–1995* and *Sheida Soleimani: Medium of Exchange*, and gave talks at the University of California at Berkeley; the Courtauld Institute of Art; the Institute of Contemporary Art/Boston; and Rhode Island School of Design.

Campus and Public Program Manager Emily Garner served as reviewer of student work as part of the School of the Museum of Fine Arts at Tufts University (formerly School of the Museum of Fine Arts, Boston) Portfolio Review Day. Additionally, Garner received the Excellence in Art Education awarded by Massachusetts College of Art and Design for the List Center.

Timothy Lloyd received a 2018 MIT Excellence Award for outstanding work.

### **Staffing**

Filled new position of collection management registrar, this key position will allow us to maintain museum standards.

Elizabeth Baribeau joined us as an independent contractor working on grant writing. To date, we have over \$150,000 in commitments for FY2019 through FY2020.

Emily Garner was promoted to manager of Public Programs in recognition of outstanding work in her first year.

Lisa DeLong was hired as our second registrar.

Jamin An was selected to be the List Center's AY2018 curatorial fellow. An is currently a PhD candidate in Art History at the University of California at Los Angeles.

The List Center staff provided training for approximately 15 interns from numerous programs at Northeastern University, UMass-Boston, Massachusetts College of Art and Design, Boston University, and Hampshire College.

Continued with formal training sessions for gallery staff to enhance visitor experience in keeping with museum best practices. Training focused on the content and context of exhibitions and customer service.

### **Advisory Committee**

The List Center Advisory Committee, composed of MIT alumni, artists, and collectors, met three times at MIT in FY2017. Currently, there are 25 active members including three ex-officio members: Philip S. Khoury, Paul C. Ha, and Leila Kinney.

Three new members joined the committee this fall: Patricia Dellorfanio, Amy Shaw, and Tavares Strachan. Karen Arenson, John Frishkopf, Susanne Ghez, Drew Katz, and Lucy Moon-Lim all agreed to a renewal of a second, three-year term and Marian Marill will be stepping down after many years of service.

**Paul C. Ha**

**Director, List Visual Arts Center**