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. 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, a dynamic coterie of visiting artists and research affiliates, public event programming, and publication, 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, developing art as a vital means of experimenting with new registers of knowledge and modes of valuation and expression, continually questioning what an artistic research and learning environment can be and do.

Year in Review

Key Accomplishments

ACT proposed and received approval for significant changes to the course requirements for its master of science degree and embarked upon a strategic planning process. Faculty and lecturers exhibited and lectured extensively, and competed successfully for grant funding. ACT students organized February School for the second year as "an experiment in peer-to-peer learning which aims to intervene and critically reflect on the institutional and pedagogical structures of MIT."

It was an award-winning year.

- Associate Professor Azra Akšamija received the 2018 Art Prize of the City of Graz.

- Gary Zhexi Zhang, SMACT '19: received the Laya and Jerome B. Wiesner Student Art Award.

- Erin Genia, SMACT '19: received second place in the Harold and Arlene Schnitzer Prize in the Visual Arts.

- Financial Assistant Kevin McLellan received the James N. Murphy Award for outstanding service to students.

Collaborative Engagement

ACT participated in a number of active collaborations. The Program in Art, Culture and Technology was a co-sponsor of the Comparative Media Studies' lecture series New Media and Civic Art. ACT also worked with the Arts@MIT, the List Visual Art Center, and the MIT Music and Theater Arts Section to produce the fourth Arts on the Radar event. The ACT director joined the steering committee charged with disseminating the $1 million pledge associated with the launch and piloting of the Transmedia Storytelling Initiative.

Working Spaces

ACT's graduate students expanded the locus of their activities beyond Building E15: the Wiesner Student Art Gallery in the Stratton Student Center was the location of February School, sustained project work was situated in Building N10, and Building 41 was the site of the end-of-the-year student exhibition *Put That There*. ACT's faculty and lecturers were actively involved in the planning associated with the School of Architecture and Planning's move to the Metropolitan Storage building, participating in the project's working groups and steering committee.

Academic Program

Master of Science in Art, Culture and Technology

Curriculum Requirements

ACT offers a highly selective, two-year master of science in art, culture and technology (SMACT). To increase student flexibility while providing a foundational understanding of art history, theory, and criticism, ACT proposed the following changes to its curriculum requirements to the Department of Architecture's Committee on Graduate Studies:

1. Reduce the number of required graduate-level units from 156 to 135

2. Make the following subject changes:

   - 4.390 Art, Culture and Technology Studio—increase the number of units from 12 to 18

   - 4.387 Art, Culture and Technology Theory and Criticism Colloquium (9 units)—new subject designed to give ACT's graduate students a common core of knowledge

   - 4.389 Tutorial for SMACT Thesis (9 units)—move the subject from the fourth semester to the third semester to better prepare students for writing their thesis in the fourth semester

   - ACT Graduate Subjects (18 units)—reduce the ACT subject requirement from four to two

   - Graduate Electives—reduce the number of electives from four to two and eliminate the requirement that students take an Art/Architectural History and Comparative Media Studies or Program in Science, Technology, and Society subject

In December, the Department of Architecture's Committee on Graduate Studies recommended approval of the curriculum changes to MIT's Committee on Graduate Programs (CGP). The changes were approved by CGP, effective fall 2019. As a transitional step, ACT introduced the colloquium and 4.389 Tutorial for SMACT Thesis among its fall offerings.

Class of 2020

There were 11 students enrolled in the graduate program at the beginning of the academic year. Six students entered the program in fall 2018 and five students continued

into their second year of graduate school. The Dean's Office allocated funds to ACT that allowed the director to offer additional fellowship support to students. As a result, all ACT students received financial aid covering 85% or more of their tuition costs.

Fall Open House

ACT hosted its seventh open house for prospective students on November 13, 2018. Of the 93 people registered for the event, 46 attended, an increase of 53% over the 30 who attended the prior year. The open house included lunch, a tour of ACT facilities and student studios, a question-and-answer session with current students, faculty presentations, a review of the application process, and an evening talk by Richard Sennett. To further support recruitment efforts, a student video and application presentation were posted online as a resource for prospective applicants.

Class of 2021

In spring 2019, seven of 81 viable applicants to the graduate program were accepted and three were waitlisted. The Department of Architecture's open house for admitted students was held on April 4, 2019. In addition to presentations organized by the department, ACT hosted a lunch and conversation with current ACT graduate students and offered a tour of the facilities. Of the seven admitted students, three were able to attend the spring open house in person; two participated in the graduate student conversation via Skype. ACT targeted an entering class of five students. Ultimately, four admitted students and one waitlisted student accepted our offers.

Academic Offerings

In past years, more courses have been offered in the spring than the fall. In an effort to balance offerings, 4.320 Introduction to Sound Creations was offered in the fall instead of the spring. The class was taught by returning visiting lecturers Rasa Smite and Raitis Smits. Marisa Morán Jahn, SMVisS '07, taught 4.301 Introduction to Artistic Experimentation during the fall semester and Matthew Mazzotta, SMVisS '09, taught the class in the spring. Sung Hwan Kim, SMVisS '03, joined the teaching community in spring 2019 to teach 4.361/2 Performance Art Workshop; this course had not been taught since fall 2015 and was well received. Professor Renée Green introduced 4.S32 Synchronizations of Senses: What Can Be Made? as a seminar during the spring semester.

ACT offers electives for undergraduate and graduate students. The table below summarizes the distribution of classes between graduates and undergraduates as well as architecture and non-architecture students.

ACT Enrollment, AY2016–AY2019

Academic year	Students enrolled	Number of classes	Graduates (%)	Undergraduates (%)	Architecture (%)	Other (%)
2019	226	24	58%	42%	48%	52%
2018	210	21	46%	54%	39%	61%
2017	257	23	67%	33%	45%	55%
2016	218	22	63%	37%	46%	54%

Class travel was an important feature of student learning in 4.314/5 Advanced Workshop in Artistic Practice and Transdisciplinary Research. A focal point of the course is learning from the land, specifically at the site in Palestine known as Sakiya, a progressive academy for experimental knowledge production. The students, faculty member, teaching assistant, and a staff member traveled to Sakiya during spring break.

Research Activities

Integrated Approach to Pedagogy

Art, Culture, and Technology subjects are interwoven with faculty research. There are six new active research projects tied to new or pending subjects:

- Future Heritage Lab (Akšamija)—fall 2018, 4.314/4.315 Advanced Workshop in Artistic Practice and Interdisciplinary Research and the Future Heritage Lab explores creative responses to conflict and crisis.

- Art/Science/Agriculture (Sinnokrot)—spring 2019, 4.314/4.315 Advanced Workshop in Artistic Practice and Interdisciplinary Research. Assistant Professor Nida Sinnokrot's course, commonly known as "Common Ground: Art, Science, Agriculture," offers students the opportunity to develop projects as a means for addressing the social, cultural, and ecological consequences of technology. These solutions bring together the fields of art, science, and agriculture in interdisciplinary study and research.

- Cinematic Migrations (Green)—spring 2019, 4.356/4.357 Cinematic Migrations is a multifaceted look at the role of cinema's transmutations over time.

- Synchronizations of Senses (Green)—spring 2019, 4.S32 Synchronizations of Senses: What Can Be Made? creates space for experimentation and exploratory discussion and productions via aesthetic inquiry into perceptions of all senses. It centers on testing various ways aesthetic forms and their shifts—historic and contemporary—are related to still emerging contemporary subjectivities.

- Embodiment in Contemporary Art (Barry)—ACT director and architecture professor Judith Barry received School of Humanities, Arts, and Social Sciences (SHASS) funding to develop a new subject that explores themes of embodiment in contemporary art and architecture.

- Machine Learning and Machine Vision (Barry)—Barry is developing a new program of research that extends her artistic and pedagogical work toward understandings of machine learning and machine vision as they relate to embodiment in contemporary art and architecture.

- Zooetics+ / Sympoiesis (Urbonas)—Associate Professor Gediminas Urbonas' research speculates on interspecies ecologies and probes the usefulness of the concept "sympoiesis" toward imagining and working together in radical interdisciplinarity toward desirable futures. This research is a central part of The Swamp School and Futurity Island.

Lecture Series

The Monday Night Lecture Series continued attracting a broad range of speakers and sizable audiences.

Vibrant Signs + Indeterminant Matter(s)

The fall lecture series, Vibrant Signs + Indeterminant Matter(s), brought four speakers and an equal number of respondents to ACT's Cube and the third floor atrium of the new Media Lab, Building E14. The speakers and respondents are listed below.

- Richard Sennett, "The Good Craftsman"; Respondent: ACT lecturer Tobias Putrih (November 13, 2018; attendance: 117 people)

- Kyoto Prize winner and Professor Emerita Joan Jonas and Sung Hwan Kim, SMVisS '03, "In Conversation"; Respondents: Jay Scheib, Music and Theater Arts Section, and Karthik Pandian, assistant professor of visual and environmental studies, Department of Visual and Environmental Studies, Harvard. In addition to the Council for the Arts, the MIT Alumni Association was a sponsor of the lecture (December 3, 2018; attendance: 96 people)

- David Joselit, "Untranslatable: Conceptual Art since the 90s"; Respondent: Caroline Jones, professor in the History, Theory, and Criticism section, Department of Architecture (December 10, 2018; attendance: 66 people)

The Long, Slow Hum of the Digital Now

ACT sponsored four spring lectures with five respondents.

- Franco Mattes, "People Disguised as Algorithms"; Respondent: Gary Zhexi Zhang, SMACT (February 11, 2019; attendance: 68 people)

- Beth Stryker, "Critical Mapping and Tactical Interventions"; Respondent: Nida Sinnokrot, ACT (April 1, 2019—attendance: 31 people)

- Keller Easterling, "Medium Design"; Respondent: Rania Ghosn, Associate, professor of architecture and urbanism and founding partner of DESIGN EARTH (April 29, 2019; attendance: 84 people)

- Inadelso Cossa, "Personal Perspectives on Mozambican History through Film"; Respondents: M. Amah Edoh, assistant professor of african studies, and Kenda Mutongi, professor of history. In addition to the Council for the Arts at MIT, this lecture was a collaboration with Professor Graham M. Jones and the MIT Anthropology Program, with support from the MIT History Program and MISTI-Africa. (May 6, 2019; attendance: 39 people)

Collaborative Lecture Series: New Media and Civic Arts

New Media and Civic Arts Series

ACT co-sponsored nine lectures with Comparative Media Studies. The series featured talks by artists and activists who are making innovative uses of media to reshape the possibilities of art as a source of civic imagination, experience, and advocacy. The following individuals were the featured speakers in the series:

- Erik Loyer—game designer (September 13, 2018)

- Daniel Bacchieri—Brazilian journalist, documentary filmmaker, and collaborative web developer/curator (October 4, 2018)

- Marisa Morán Jahn—SMVisS '07 and ACT lecturer (October 18, 2018)

- Myron Dewey—indigenous journalist, educator, documentary filmmaker; introduction by Lisa Parks, visiting professor of Comparative Media Studies/ Writing; Respondents: Nicholas A. Brown, Northeastern University and Marisa Morán Jahn (November 15, 2018)

- Caren Kaplan—professor of American studies, University of California at Davis; introduction by Lisa Parks (February 20, 2019)

- Opeyemi Olukemi—executive producer of POV Spark; introduction by Sara Wolozin, director of MIT Open Doc Lab; Respondent Marisa Morán Jahn (March 6, 2019)

- Jaroslav Švelch—postdoctoral researcher at the University of Bergen and assistant professor at Charles University, Prague; introduction by Vivek Bald, Comparative Media Studies/ Writing (March 20, 2019)

- DIS Collective (Lauren Boyle); introduction by Amy Rosenblum Martin, independent curator and educator, Guggenheim (April 10, 2019)

- Haidee Wasson—professor of film and media in the School of Cinema, Concordia University, Montreal; introduction by Lisa Parks (April 17, 2019)

Faculty Publications

ACT faculty members generated two books, five essays, and one website.

Renée Green

Green, Renée. "For Okwui Enwezor by Renée Green: Looking Back on a Contemporary in the Global Mix." *Texte zur Kunst* (July 1, 2019). https://www. textezurkunst.de/articles/okwui-enwezor-renee-green/.

Green, Renée. "Within Living Memory." October, no. 165 (2018): 61–62. doi:10.1162/octo_a_00327.

Gediminas Urbonas

Urbonas, Gediminas. http://www.swamp.lt.

Urbonas, Gediminas. "Pelkių Paviljonas: radikalaus tarpdiscipliniškumo vizija." In, *Įsivaizuoti Lietuvą: 100 metų 100 vizijų 1918–2018*, edited by Norbertas Černiauskas, Marija Drėmaitė, and Tomas Vaiseta. Vilnius, Lithuania: Baltos Lankos, 2018.

Urbonas, Gediminas. "Psichotropinis namas: Balardo technologijų Zoetikos paviljonas." In, *Materija ir vaizduotė. Hibridinė kūryba tarp meno ir mokslo*. Vilnius: Vilnius University Press, 2018.

Urbonas, Gediminas. "Pro-Test Lab: Experiments in the Public Interest." In, *Commonism A New Aesthetics of the Real*, edited by Nico Dockx and Pascal Gielen. Amsterdam: Valiz, 2018.

Urboniene, Nomeda, Gediminas Urbonas and Kristupas Sabolius, eds. *Swamps and the New Imagination: On the Future of Cohabitation in Art, Architecture, and Philosophy*. Berlin: Sternberg, 2020.

Azra Akšamija

Akšamija, Azra. *Museum Solidarity Lobby*. Ljubljana: Museum of Modern Art, 2018.

Selected Artistic Output

ACT's five tenured and tenure-track faculty gave lectures in Austria, Belgium, Canada, China, France, Italy, Jordan, Lithuania, Norway, South Korea, Sweden, the United Arab Emirates, and the United States.

Faculty

Judith Barry had a solo show, *Cairo Stories*, at the Mary Boone Gallery in New York City. Barry was a part of several group exhibitions, including *Art in the Age of the Internet, 1989 to Today* at the Institute of Contemporary Art in Boston, and *West by Midwest* at the Museum of Contemporary Art in Chicago.

Renée Green had two solo exhibitions, *New Media Series—Renée Green* at the Saint Louis Art Museum in Missouri, and *Black Box: ED/HF* in Beursschouwburg, Brussels. Green was a part of six group exhibitions in the United States and Europe and her films *Begin Again, Begin Again* and *ED/HF* were screened at the Calouste Gulbenkian Foundation in Lisbon.

Gediminas Urbonas was on sabbatical for AY2019. During the year, he lectured extensively and participated in one exhibition in Canada, four in Lithuania, and one in South Korea. In addition, as an outgrowth of his co-curation of *The Swamp School* in Venice, Urbonas curated, organized, facilitated, moderated, and implemented eight workshops and seminars related to the exhibition throughout China, Europe, and North America.

Azra Ak**šamija** was invited to be an international juror for the United Nations Educational, Scientific, and Cultural Organization's Sharjah Prize for Arab Culture in March. In addition, Akšamija had exhibitions in Germany (*Migrations of Fear, International Multidisciplinary Cooperation*; and *Hello World: Revisioning a Collection*) and as part of the Biennale of Western Balkans in Greece (*Palimpsest of '89*). Akšamija had a solo show at Kunsthaus Graz in Austria (*Kunstpreis der Stadt Graz*).

Nida Sinnokrot had two solo exhibitions with the Carlier | Gebauer gallery. The first was held in Berlin and was titled *Expand Extract Repent Repeat*. It was the largest European exhibition of his work. The second was *Exquisite Rotation* and was held in Carlier | Gebauer's Madrid gallery. Sinnokrot also participated in group exhibitions in Palestine (*A Pier is a Disappointed Bridge, Subcontracted Nations*; and *Jonah's Whale, Intimate Horizons: Representations of a Disappearing Landscape*).

ACT Lecturers

Lara Baladi provided articles for two publications, contributed to the Havana Biennial and the ArtsLibris Book Fair in Barcelona, and exhibited in India (*The Unspoken Word*), Ukraine (*Revolutionize!*), and South Korea (*Art & the Global Post-Internet Condition*). Baladi was a recipient of an Arab Fund for Arts and Culture grant.

Mario Caro was the instructor for the new ACT Colloquium, establishing the colloquium as a foundational subject for incoming students. In addition, Caro curated and co-curated three exhibitions at the Evergreen Gallery in Olympia, Washington: *Teachings of the Tree People*, *NW Legacy: Prints from the Collection of Paul Nicholson and Helen Carlson*, and *Joe David—Tla-Kish-Wha-Toa—Stands With Chiefs*. He co-organized a conference on decolonizing art criticism and presented on museum best practices at the American Alliance of Museums' annual conference.

Marisa Morán Jahn was a part of group exhibitions in New York City (*Museum of Capitalism* and *Rubbings for $20; Bootlegs for $100)*, Massachusetts (*BookWorks* and *Playtime*), and in Beijing (*Cloud Museum*). Jahn had solo shows at the University of Michigan's Stamps Gallery (*The Mighty and the Mythic*) and at the Utah Museum of Fine Arts (*MIRROR | MASK*).

Matthew Mazzotta received the Architizer A+ Award in the category of Architecture and Community, the Dezeen Award for Architecture Project of the Year, and the Dezeen Rebirth Project of the Year for *The Storefront Theater* in Lyons, Nebraska. In addition, Mazzotta received a Massachusetts Cultural Council Fellowship Award in Sculpture/Installation/New Genres and a Guggenheim Fellowship.

Tobias Putrih was a part of group exhibitions in Cairo, at Musée d'Art Moderne Grand-Duc Jean, Luxembourg (*Fresh Window*), ZKM Center for Art and Media in Karlsruhe (*Negativer Raum*), Toowoomba Regional Art Gallery in Australia (*A World View: The Tim Fairfax Gift*), the PLATO gallery in the Czech Republic (*Temporary Structures*), the Fiorucci Art Trust's *Volcano Extravaganza 2018—Total Anastrophes*, and the Echigo Tsumari Art Triennal in Japan.

Rasa Smite had exhibitions related to their *Swamp Radio* research in Austria and Switzerland and curated a sound installation as part of the RIXC Art Science Festival in September that included MIT students. *Talk to Me: Human-Plant Communication* was exhibited in Iceland's Akureyri Art Museum and the *Biotricity* installation and *Eco-Visionaries* exhibition were shown in Gijon, Spain. Rasa Smite and Raitis Smits are the editors of *Virtualities and Realities: New Experiences, Art and Ecologies in Immersive Environments*, which was published in January.

Research Affiliates

Research Affiliate Javier Anguera continued the development of the Contemporary Culture Index, which Anguera describes as "an online, open-access bibliographical database indexing international journals and periodicals." The number of records in the database increased 4.6% over the last year to 23,664. In addition, as the principal in Free Agent Media, Anguera coordinated Renée Green's final exhibition related to her residency at the Carpenter Center for Visual Arts, *Within Living Memory*.

Nikola Bojić worked closely with Professor Gediminas Urbonas on the Venice Biennale of Architecture. Bojić collaborated on the curation, research, and development of the Lithuanian Pavilion. He published three papers in art-related publications and lectured in Germany, the United States, and Switzerland.

Kristupas Sabolius collaborated with Urbonas on *Zooetics+* and *The Swamp School.* Sabolius is co-editor of the book *Swamps and the New Imagination* and edited the collective monograph *Matter and Imagination.*

Viktorija Šiaulytė is working closely with Urbonas on the production of a publication related to the 2018 *Zooetics+* symposium.

Gloria Sutton is an associate professor at Northeastern University, a curator, and an art historian. She joined the List Visual Art Center's Advisory Committee, generated seven peer review essays and one monograph, and has been an active lecturer and panelist.

Nomeda Urboniene was co-curator of the Lithuanian Pavilion's *Swamp School*. Urboniene also participated in four group exhibitions in Canada, Lithuania, and South Korea. She participated in 15 invited lectures, seminars, and workshops in Canada, Europe, and the Middle East.

ACT Archives and Collections

ACT manages five archives and special collections: the Center for Advanced Visual Studies Special Collection, the Visual Arts Program Special Collection, the György Kepes Vision + Value Papers, the Visible Language Workshop Archive, and the ACT Archive. There were 68 reference requests, five research visits, 13 exhibitions based on the materials in the ACT archives and collections, and 15 publications featuring works and artists from the archive.

Community Contributions

ACT Hallway Gallery

Joan Jonas: Sources and Methods was developed in recognition of Jonas's 2018 Kyoto Prize in Arts and Philosophy, an award that looks back on a lifetime of work and on Jonas's profound influence on a generation of artists. The exhibition highlights the sources of much of Jonas's work: drawings, objects, and books.

Arts on the Radar

Arts on the Radar (AOTR) is a collaborative event between ACT, the List Visual Arts Center, Arts@MIT, and the Music and Theater Arts Section. AOTR showcases MIT's arts-related organizations, resources, and activities for students arriving on campus. Held in Building E15, the September 7 event included a barbecue, the List's Student Loan Art Program, student exhibitions, a dance party, and information about each of the sponsoring organizations. Over 550 students attended the various events.

Artistic Research Luncheon Series

From November to May, ACT held its Artistic Research luncheon series. These one-hour gatherings were an opportunity for research affiliates, visiting artists, and members of the ACT teaching community to present their work to MIT's arts community. Raitis Smits, Matthew Mazzotta, Sung Hwan Kim, Gloria Sutton, and Lara Baladi were presenters.

Student Exhibitions

In February, ACT graduate students set up a temporary school in the Wiesner Gallery at the Stratton Student Center. Initiated in 2018, February School is an experiment in peer-to-peer learning that aims to intervene and critically reflect on the institutional and pedagogical structures of MIT. The school is a subsystem of education where students and the general public are invited to organize and attend classes, cinema cycles, exhibitions, community discussions, workshops, and construction projects throughout the month. February School explores other ways of learning, sharing, and building knowledge and community. The students developed over a dozen classes.

ACT graduate student Gary Zhexi Zhang organized Mutual Pictures, a monthly dinner series where filmmakers screen their works and receive critical feedback. Classmate Erin Genia and Media Lab graduate student Nicole L'Huillier co-organized Pashpeshau: Rising Multiplicities—Indigenous Artists Speaker Series.

The final student exhibition, Put That There, was organized by the students, open to the public, and featured work by ACT's graduate students. The exhibition was held May 22–25 in Building 41.

Finance and Administration

Strategic Planning

With the School of Architecture and Planning's move to the Metropolitan Storage building, the launch of the MIT Stephen A. Schwarzman College of Computing, the development of the Transmedia Storytelling Initiative, and increased attention to research and fundraising, ACT is at a moment in its history where it can assume a more substantive leadership position within the areas of art, culture, and technology at MIT as well as nationally and internationally. As a result, ACT initiated a strategic planning process in order to have a long-range view and vision for its future. The strategic planning work began in February with the following objectives:

- Create a five-year vision for ACT

- Determine ACT's role at the intersection of art, culture, and technology, and how that role informs its artistic and research collaborations, curriculum, recruitment, the space it inhabits, and its digital footprint

- Create a compelling resource development case

Between February and May, the planning process included core faculty meetings, a strategic planning survey that was sent to over 295 stakeholders, and one-on-one and group meetings with key constituents.

Funding

In the fall, faculty and staff worked to support the development of a donor proposal for the creation of a pilot focused on transmedia storytelling. In March, donors David and Nina Fialkow pledged $1 million over three years. The Transmedia Storytelling Initiative is directed by architecture professor Caroline Jones with guidance from a steering committee. The first installment of $365,000 is housed with ACT. Director, Judith Barry is a member of the steering committee.

ACT Gifts and Grants, AY2019

In AY2019, ACT received a total of $77,415 in gifts and grants. The breakdown is below:

Abdul Lateef Jamaal World Education Lab (Sinnokrot, Art, Science, Agriculture): $35,000

Graham Foundation (Akšamija, Future Heritage Lab): $10,000

SHASS (Akšamija, 1002 Inventions): $10,000

SHASS (Putrih, Collective Knowledge): $10,000

SHASS Funding (Green, Pacing): $10,000

Private donors: $2,415

Grants Administration

For the second year, ACT administered a portion of the funds that the Council for the Arts at MIT (CAMIT) provides for student projects. The goal is to support the artistic production of ACT's graduate students while preparing them to successfully present their work to non-artists. ACT administered funding for 13 student projects.

In addition, the generous donors to the 2018 McDermott Award Gala, hosted by CAMIT, provided grant support to the Future Heritage Lab and to Futurity Island.

Communications

ACT has continued to develop its social media presence and communications strategy. In AY2019, ACT sent 56 emails to its mailing list related to its lecture series, exhibitions, fundraising, and community activities. These emails reached over 3,000 people, a 25% increase in reach over AY2018. ACT's average open rate is 29%, higher than open rates for arts organizations (26%), education (21.8%), and other nonprofits (24.1%), according to Mailchimp's March 2018 report.

The table below summarizes the growth in the number of followers across the three key social media platforms.

ACT Social Media Followers, AY2018–AY2019

Platform	June 30, 2018	June 30, 2019	Growth (%)
Twitter	4,659	5,298	13.7%
Facebook	5,260	5,806	10.4%
Instagram	2,109	2,780	31.8%

Personnel Changes

Faculty

Gediminas Urbonas was on sabbatical during AY2019. In May, Azra Akšamija's promotion to associate professor with tenure in the Department of Architecture was approved; the promotion is effective July 1, 2019.

Lecturers

In spring, Marisa Morán Jahn, became a visiting artist and Matthew Mazzotta, taught 4.301 Introduction to Artistic Experimentation. Sung Hwan Kim, taught 4.361/4.362 Performance Art Workshop.

Staff

Marissa Friedman was promoted from senior communications and public programs assistant to communications and public programs coordinator. Greg Lookerse's appointment as fabrication associate ended in June when he moved to Michigan to take a faculty position at Hope College. Lookerse was replaced by Graham Yeager in August. Hana Omiya resigned as academic assistant in August to take a project coordinator position at Harvard; Drew Nichols was hired as Omiya's replacement in February. Jeremy Grubman resigned as project archivist in September to take a position with a private consulting company; Thera Webb was hired as ACT's part-time project archivist in January. Ostin Zarse resigned to start a full-time job in September and Chelsea Polk started as the media assistant in September. Laura Knott's appointment as ACT's consulting curator ended in August, however, she continued as curator of the *Joan Jonas* exhibition.

Judith Barry
Director, Program in Art, Culture and Technology
Professor of Architecture