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, 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 can do.

Year in Review

COVID-19

COVID-19 first appeared in late December 2019 and spread across several countries. In late January, MIT Medical and the Office of the Provost alerted the MIT community that the spread of the coronavirus was being closely monitored. On March 10, President L. Rafael Reif announced that classes would be taught online effective March 30, and on March 23 Massachusetts governor Charlie Baker issued an emergency order requiring that organizations "close their physical workspaces and facilities to workers, customers, and the public" effective March 24. These requirements led to in-person programs and gatherings being canceled and staff being moved to dispersed, largely home-based work.

Key Accomplishments

The year was marked by faculty, staff, and student acknowledgments; receipt of funding from the Council on Library and Information Resources; and initiation of the redesign of ACT's website.

It was an award-winning year:

- Professor Renée Green received the Berlin Prize from the American Academy in Berlin.

- Yuping Hsu SM in ACT '20 won first place in the Enterprise Poets Prize for Imagining a Future and second place in the Harold and Arlene Schnitzer Prize in the Visual Arts.

- Nancy Valladares SM in ACT '20 took second place in the Enterprise Poets Prize for Imagining a Future.

- Marissa Friedman, Kevin McLellan, Chelsea Polk, Thera Webb, John Steiner, and Graham Yeager won School of Architecture and Planning Infinite Mile Awards.

Collaborative Engagement

ACT participated in two active and ongoing collaborations: Arts on the Radar (AOTR) and the Transmedia Storytelling Initiative (TSI).

Arts on the Radar

The Program in Art, Culture and Technology worked with Arts at MIT, the List Visual Arts Center, and Music and Theater Arts to welcome over 350 members of the MIT community to the fifth AOTR event.

Transmedia Storytelling Initiative

As part of the first year of the three-year Transmedia Storytelling Initiative, ACT oversaw the administration of funds supporting student and faculty projects, workshops, staffing, and equipment related to the initiative.

Selected Artistic Output

Faculty

ACT's tenured and tenure-track faculty were referenced in the popular and art press; participated in group and solo exhibitions in Europe, Asia, and the United States; and lectured extensively.

Judith Barry

Professor Barry participated in six exhibitions. The permanent exhibition *about documenta* opened in November in Kassel, Germany; five exhibitions in the United Kingdom, China, Portugal, and the United States (New York and San Francisco) were postponed due to the pandemic. Barry contributed to four publications and was referenced in six. She was scheduled to be a lecturer or visiting artist at Hunter College and the University of Pennsylvania; these presentations were postponed. Barry curated the ACT lecture series.

Renée Green

During the fall semester, Professor Green was the Ellen Maria Gorrissen Fellow with the American Academy in Berlin. While in Berlin, Green gave several lectures on her work and had a solo exhibition, *Prelude*, at the Nagel Draxler Gallery. She also participated in five group exhibitions in Europe and the United States; published *Hubert Fichte*, Tour-isms, *Negotiating in Contact Zones*, and *Contact*; and contributed four articles to various publications.

Gediminas Urbonas

Associate Professor Urbonas taught and lectured domestically and internationally. His visiting professorship positions included posts at Vytautas Magnus University in Kaunas, Lithuania; the Central Academy of Fine Art in Beijing, China; Nuova Accademia di Belle Arte in Milan, Italy; and Iuav–Università Iuav di Venezia in Venice, Italy. During the reporting period, Urbonas became a member of the Blackwood Gallery (Toronto, Canada) Advisory Board. He received funding from the Center for Art, Science, & Technology (CAST); the MIT International Science and Technology Initiatives; and

the European Social Fund. Urbonas organized *Futurity Island: Amphibian Pedagogies and Submerged Perspectives*, an MIT exhibition and symposium, and Urbonas Studio participated in seven group exhibitions in Italy, Sweden, and Lithuania. Urbonas wrote essays for several publications and produced *Amphibian Songs* with PhD candidate Nicole L'Huillier and Nomeda Urbonas.

Azra Akšamija

Associate Professor Azra Akšamija was on sabbatical during the academic year. With support from the Leventhal Center for Advanced Urbanism, the Abdul Latif Jameel World Education Lab, the Alumni Class Fund, CAST, and TSI, Akšamija had a solo exhibition, *T-Serai*, at the Sharjah Museum of Islamic Civilization in the United Arab Emirates; exhibited work as part of *Sanctuary* at the Aga Khan Museum in Toronto; and participated in the traveling group exhibition *Arts ⇄ Crafts: Between Tradition, Discourse and Technologies* in Austria and Germany. In addition, she was the editor of *Architecture of Coexistence: Building Pluralism*; contributed a book chapter, "Yarn-Dez-Vous," in *Being Material*; and was included in the exhibition catalog for Kunst Handwerk – *Art Craft: Between Tradition, Discourse and Technologies*. Akšamija received an honorary doctorate from the Montserrat College of Arts in Beverly, MA.

Nida Sinnokrot

Assistant Professor Nida Sinnokrot had a solo exhibition at Saint Peter's Cathedral in Köln, Germany, and contributed to group exhibitions in the United States (*History Is Not Here: Art and the Arab Imaginary*, Minnesota Museum of American Art) and Europe (Paris Photo Week: *Flight Jalazon* and *West Bank Butterfly*, ARCOmadrid International Contemporary Art Fair, Madrid, Spain). Sinnokrot received funding from Visual Arts: A Flourishing Field, Al-Mawred Al-Thaqafy Culture Resource, and the International Relief Fund for Organizations in Culture and Education. He was an editor of *Sakiya 01* and an organizer of the Rewilding Pedagogy Sakiya symposium, and he curated the exhibition *Between the Qaicub and Balut*.

Lecturers

Lara Baladi

In July, the Museum of Contemporary Art Shanghai opened the exhibition *Miss Dior Love N'Roses* featuring work by ACT lecturer Lara Baladi. Baladi also exhibited work at the MUDAM Museum of Contemporary Art Luxembourg, was a keynote speaker for Section One: Media & Technology at the Creative Time Summit X, and was a speaker in the Artists Sanctum Salon Series.

Georgie Friedman

Georgie Friedman had a solo exhibition at the Boston Museum of Fine Arts, *Georgie Friedman: Fragments of Antarctica*, and a screening at the University of Mary Washington in Fredericksburg, VA. In addition to funding from the Massachusetts Cultural Council and the Berkshire Taconic Community Foundation, she received funding from the Public Art Commission for the 60-minute video *Journey to the Sun*. Friedman gave artist talks at Tufts University and the Boston Museum of Fine Arts.

Marisa Morán Jahn

Marisa Morán Jahn SMVisS '07 curated *Gifts of Earth and Extimacy* with Associate Professor Rafi Segal, participated in group exhibitions in New York and Boston, performed in New York and Houston, and created *Volador*, an illustrated pandemic toolkit for undocumented workers. Jahn served on several panels with MoMA PS1, the Creative Time Summit X, and Arts in America and was a featured speaker at the Berkeley Art Museum and Pacific Film Archive, the United Nations, the NeON Festival, and L'Hotel de Ville.

Rasa Smite and Raitis Smits

Smite and Smits created *Atmospheric Forest* as part of the ZKM|The Center for Art and Media's *Critical Zones* exhibition in Karlsruhe, Germany. They have new exhibits in Canada (*Swamp Radio. Fluctuations of Microworlds* at THEMUSEUM) and Germany (*Biotricity. Bacteria Time* at the FUTURIUM Museum), curated the *Un/Green* exhibition at the Latvian National Museum of Art, were editors of "Virtualities and Realities" in the *Acoustic Space Journal*, gave artist talks in Canada and Switzerland, and organized the international Open Fields conference in Riga, Latvia.

Affiliates

ACT had six research affiliates: Javier Anguera Phipps of the Contemporary Culture Index and Free Agent Media; Nikola Bojić of the Academy of Fine Arts in Zagreb, Croatia; Rodrigo Campos of Justus-Liebig University in Gießen, Germany; Kristupas Sabolius of Vilnius University in Lithuania; Viktorija Siaulyte, a collaborator on the Zooetics research program; and Nomeda Urbonas, principal in Urbonas Studio. Selected updates are presented below.

Javier Anguera Phipps

The Contemporary Culture Index is an online, open access bibliographical database that indexes international journals and periodicals. Over the academic year, 1,269 new records were added to the database and one new infoweb record was added for *bit international*. As a Free Agent Media archivist, Anguera coordinated the production of *Prelude*, a solo exhibition of Renée Green's work at Galerie Nagel Draxler; Green's contribution to the exhibition *Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte)*; and the publication documenting Green's two-year project at the Carpenter Center for the Visual Arts.

Nikola Bojic

Bojić, a lecturer at the Academy of Fine Arts in Croatia, curated *The Capsule* in Stockholm, Sweden; collaborated on *The Eat Me!*, an online artist game; and worked with Gediminas and Nomeda Urbonas on *The Swamp Observatory* project. He also curated *The Terra Effluviens*, a three-day program in Rijeka, and delivered the keynote lecture related to the *Mud Moses* exhibition at Moderna Museet in Stockholm.

Rodrigo Campos

Campos worked with Professor Urbonas to research new modes of public and environmental art production, programming, and publication that shift the discussion on public space toward Anthropocene public space.

Kristupas Sabolius and Viktorija Siaulyte

Kristupas Sabolius and Viktorija Siaulyte continued their collaboration with Professor Urbonas focused on the development of a Zooetics publication based on the spring 2018 Zooetics+ Symposium.

Nomeda Urbonas

Urbonas contributed artworks to exhibitions in Lithuania, Sweden, Italy, and the United States (Cambridge). In addition, she was a presenter at Bard College, the Ru.De.Ri Association in Italy, and the University of Waterloo.

ACT Students: Selected Honors and Recognition

Six students are in the Class of 2020 and five in the Class of 2021. The Transmedia Storytelling Initiative issued a request for proposals for Fialkow distance residencies and production projects for the summer of 2020. Of the 23 residencies and projects funded, ACT graduate students received 13 grants (for six of the 10 residencies and seven of the 13 projects).

ACT graduate students were recognized by the Office of the Arts, Comparative Media Studies/Writing, and the Taiwanese government, as follows.

Rae Yuping Hsu won first place in the Enterprise Poets Prize for Imagining a Future for her work "In Between Empathy and Wonder Lies the Contamination that Makes Us Human." Hsu also finished second in the Schnitzer Prize in the Visual Arts and, along with ACT graduate students Po-Hao Chi and Nancy Valladares, was awarded a grant by the Taiwanese government for the project 3000 Years Among Microbes.

Nancy Valladares tied for second place in the Enterprise Poets Prize for Imagining a Future for her work "A Dedicated Mechanism for Forgetting (Master Letters)."

Po-Hao Chi's work *Lightscape* was featured in Hong Kong's *Very Natural Actions* exhibition at the Tai Kwun Centre for Heritage and Arts; he was also an artist in the National Taiwan Museum of Fine Art's *Sound lines* exhibition in February.

Research Activities

ACT subjects and faculty research are interwoven. The seven active research projects listed below are, or will be, tied to ACT subjects.

1. Embodiment in Contemporary Art (Judith Barry): Professor Barry explores themes of embodiment in contemporary art and architecture.

2. Machine Learning and Machine Vision (Judith Barry): Barry's research extends her artistic and pedagogical work toward understandings of machine learning and machine vision as they relate to embodiment in contemporary art and architecture.

3. Cinematic Migrations (Renée Green): 4.356/4.357 Cinematic Migrations is a multifaceted look at the role of cinema's transmutations over time.

4. Synchronizations of Senses (Renée Green): This body of research centers on testing various ways in which aesthetic forms and their shifts—historic and contemporary—are related to still emerging contemporary subjectivities.

5. Zooetics/Sympoiesis (Gediminas Urbonas): In 4.314/4.315 Advanced Workshop in Artistic Practice and Transdisciplinary Research: Interspecies Ecologies and 4.368/4.369 Studio Seminar in Art and the Public Sphere: Swamp Observatory, Urbonas speculates on interspecies ecologies and probes the usefulness of the concept "sympoiesis" in terms of imagining and working together in radical interdisciplinarity toward desirable futures.

6. Future Heritage Lab (Azra Akšamija): The Future Heritage Lab explores creative responses to conflict and crisis.

7. Art/Science/Agriculture (Nida Sinnokrot): Sinnokrot's research scrutinizes the intersection of art, science, and agriculture and offers students the opportunity to develop projects as a means of addressing the social, cultural, and ecological consequences of technology.

Public Programs

Lecture Series

The fall lecture series was titled The Inexplicable Wonder of Precipitous Events. Four lectures were planned; however, the November presentation by Jenna Sutela was canceled due to speaker illness.

- Sarah Oppenheimer, *FE_20190923: Periodic Function* (September 23; respondent: Cristina Parreño Alonso, lecturer in architecture and urbanism, MIT School of Architecture and Planning)

- Gediminas Urbonas, *Wet Ontologies of the Swamp* (October 7; respondent: Pedro Gadanho, director of the Museum of Art, Architecture and Technology, Lisbon, Portugal, and 2020 Loeb Fellow at Harvard)

- Naeem Mohaiemen, *A Missing Can of Film* (December 2; respondent: Sylvia Schedelbauer)

The title of the spring lecture series was The Allegorical Resonance of Alchemical Affect. The series speakers and respondents are listed below.

- Jill Magid SMVisS '00, *The Proposal.* On February 10, Architecture Professor Caroline A. Jones moderated a conversation between Jill Magid and Architecture Associate Professors Ana Miljaki and Timothy Hyde on the subjects of copyright, architecture, activism, and performance.

- Stephen Prina, *Stephen Prina Live!* (March 2; respondents: Renée Green and David Joselit, professor of art, film, and visual studies at Harvard).

The scheduled presentations by Barbara London (*What's Technology Got to Do with It?*) and Cesare Pietroiusti (*Economic Principles and Artistic Use of Paradox*) were postponed.

Artistic Research Lunches

ACT scheduled four Artistic Research Lunches during the spring semester. The goal of the series was outreach to MIT's science community. Three of the four luncheons were held, with the following participants:

- Jacopo Buongiorno, TEPCO Professor of Nuclear Science and Engineering, and Gordon Kohse, interim director, Nuclear Reactor Laboratory (February 4)

- Nicole L'Huillier, PhD candidate, MIT Media Lab, Opera of the Future Research Group (February 27)

- Robert Dell, 1993–1997 Center for Advanced Visual Studies (CAVS) Fellow and 1995–1996 CAVS projects director (March 10)

The luncheon with Jean-Baptiste Labrune, research affiliate in the Media Lab's Tangible Media Group, was postponed.

Public Lectures

In addition to the Artistic Research Lunches, ACT hosted six public talks, four of which were related to ACT classes:

- John R. Blakinger, Terra Foundation Visiting Professor of American Art at the University of Oxford, "The Military-Industrial-Aesthetic Complex: György Kepes at MIT" (October 21)

- Joe Davis, 1982–1992 CAVS Fellow, "BioArt," 4.314/4.315 Advanced Workshop in Artistic Practice and Transdisciplinary Research (October 31)

- Martin Guinard, artist and curator, "Critical Zones: Observatories for Earthly Politics" (December 5)

- Dora Garcia, artist, "Love with Obstacles: Art, Forms of Life and Commoning," 4.368/4.369 Studio Seminar in Art and the Public Sphere (February 10)

- Brian Mayton, artist, "Brian Mayton: Living Observatory," 4.368/4.369 Studio Seminar in Art and the Public Sphere (March 4)

- Carlos Garaicoa, artist, "Carlos Garaicoa," 4.368/4.369 Studio Seminar in Art and the Public Sphere (March 9)

Artist Stefanie Hassler's talk, scheduled for March 30, was postponed.

Arts on the Radar

The fifth AOTR was held on September 6. The List Visual Arts Center gallery was open for the Student Loan Art Program, and interactive artist Evelyn Rydz participated in the event. ACT featured open studios and a slide show of student work accompanied by a dance party, the Office of the Arts had a number of student projects that were funded by the Council for the Arts at MIT, and students from Music and Theater Arts provided live music.

Archives and Collections

ACT manages five archives and special collections: The Center for Advanced Visual Studies Special Collection, the Visual Arts Program (VAP) Special Collection, the György Kepes Vision + Value Papers, the Visible Language Workshop Archive, and the ACT Archive. The past year has been focused on cataloging the collection. Simmons University intern Lisa Bravata aided in arranging and describing the VAP collection.

Research/Reference

Over the past year, there were 57 reference requests, four research visits, two exhibitions based on the materials in the ACT archives and collections, and 12 publications and one documentary film featuring works and artists from the archive. Researchers were MIT faculty, students, and staff (18); students, staff, and faculty from non-MIT universities and colleges (19); and independent researchers (20). The distribution of requests among the collections is summarized below.

Art, Culture, and Technology Collections Accessed, AY2020

Collection name	Research visits
Center for Advanced Visual Studies	47
Kepes Vision and Value Papers	6
Visible Language Workshop	2
Program in Art, Culture and Technology	2
Total	**57**

Council on Library and Information Resources

In April, ACT received a $47,305 grant from the Council on Library and Information Resources as part of the Recordings at Risk program. This funding will allow ACT to preserve recordings from the MIT Experimental Music Studio.

Outreach

Increasing the visibility of the archives and collections has been a priority, leading to collaborations with the MIT Libraries, particularly the Department of Distinctive Collections (DDC). Specific projects are listed below.

- The Artists & Archives series, co-sponsored by DDC, focused on past CAVS fellows and current artists whose work resonates with the collection. Former CAVS Fellow Robert Dell and multimedia artist Jasmine Dreame Wagner were scheduled to present their work in March and April, respectively, but the events were postponed.

- The ACT Virtual Museum was launched in April. Five exhibits were launched, and three—*Art and Activism at MIT*, *Holography at the Center for Advanced Visual Studies*, and *Environmental Alchemy*—used materials from the archive.

- *Diffractions: Holography at the Center for Advanced Visual Studies* was a multimedia exhibit that was presented in November.

Academic Program

Master of Science in Art, Culture and Technology

The MIT Program in Art, Culture and Technology offers a selective, two-year graduate program leading to a master of science in art, culture and technology degree. The program focuses on researched-based artistic practice, advanced visual studies, and experimentation and offers opportunities for transdisciplinary relationships with other programs and labs at MIT. The program culminates in a final project and a written thesis.

Open Houses

ACT hosted its eighth open house for prospective students on November 12. Seventy-five people registered for the event and 39 attended, a 15.2% decline from the previous 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 a reception.

In April, ACT hosted a virtual open house for admitted students; six of the eight accepted students attended. The open house included an overview of academic requirements; presentations by the fabrication, media, and archival research staff; faculty and student presentations; and an opportunity for accepted students to speak with current students as a group.

Applicants/Admissions

Summarized below are ACT's application and admissions statistics for the last four years.

Art, Culture and Technology Admissions, AY2017–AY2020

Academic year	Applicants	Accepted	Waitlist	Declined	Matriculants	Deferrals*
2020	67	8	4	5	4	2
2019	81	7	3	5	5	0
2018	81	8	5	2	6	0
2017	71	6	4	2	4	0

*ACT did not grant deferrals prior to spring 2020.

Class of 2020

The COVID-19 pandemic was highly disruptive to the thesis process. As a result, in consultation with their thesis advisors, the six members of the Class of 2020 opted to complete their thesis during the summer and move to the September degree list.

Academic Curriculum and Enrollment

In past years, more courses have been offered in the spring than the fall. In an effort to balance offerings, courses were more evenly distributed between the semesters, and courses that were traditionally taught in the spring (e.g., 4.320 Sound Creations and 4.354 Introduction to Video and Related Media) were offered in the fall.

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 from 2017 to 2020.

Art, Culture and Technology Enrollment, AY2017–AY2020

Academic year	Number enrolled	Number of classes	Graduate students	Undergraduates	Architecture	Other
2020	209	23	49%	51%	45%	55%
2019	226	24	58%	42%	48%	52%
2018	210	21	46%	54%	39%	61%
2017	257	23	67%	33%	45%	55%

Finance and Administration

Strategic Planning

In February 2019, ACT embarked upon a strategic planning process designed to lead to a five-year vision for the program; articulate ACT's role at the intersection of art, culture, and technology; and create a compelling resource development case. This process was disrupted by several faculty leaves and the COVID-19 pandemic; as a result, senior faculty worked with MIT internal consultants during the spring 2020 semester to develop a shared vision of ACT's curriculum, with particular emphasis on the synthesis of the thesis and 4.390 ACT Studio.

Grants Administration

ACT has a fiduciary responsibility for the administration of $15,000 on behalf of the Council for the Arts at MIT (CAMIT) and administered the year 1 pilot funding ($365,000) for the Transmedia Storytelling Initiative.

CAMIT Funds

For the third year, ACT administered a portion of the funds that 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. Ten proposals were submitted, and CAMIT funds totaling $13,452 were allocated. Five first-year students submitted proposals each semester.

Transmedia

During year one of the pilot, TSI provided funding for one workshop, three classes, and seven presentations and lecture series along with equipment and staffing support. In addition, grants were provided for 10 Fialkow distance residencies, a student equipment purchase that was subsequently folded into the ACT inventory, and 12 individual and collaborative projects. At the end of year one, $269,737 of the pilot funds had been spent and all of the funds had been allocated.

Communications

With the move to remote learning and dispersed work, finding alternative means to present and develop art was essential. ACT started a virtual museum and podcast, repurposed digital assets for multiple outlets (e.g., the ACT website and social media), and actively used its e-newsletter as an engagement tool.

E-Newsletter

ACT sent 51 emails to the members of its mailing list, with an average open rate of 33% and an average click rate of 2.6%. Listed below are ACT's open and click rates in comparison with other, similar organizations.

Art, Culture and Technology Email Communications Performance Versus Industry Benchmarks

	Open rate	Click rate
ACT (51 emails)	33.05%	2.56%
Overall	21.33%	2.62%
Arts and artists	26.27%	2.95%
Education	23.42%	2.90%
Entertainment and events	20.51%	2.36%
Nonprofit	25.17%	2.79%

Source: https://mailchimp.com/resources/email-marketing-benchmarks/.

Virtual Exhibitions

Five virtual exhibitions were launched on Flickr and Cargo between March and May:

- *Art and Activism at MIT*, featuring work by ACT and CAVS artists Lara Baladi, Mel Chin, Juan Downey, Sharon Hayes, Wendy Jacob, Marisa Morán Jahn, Otto Piene, Damon Rich, Jenny Romaine, Gediminas and Nomeda Urbonas, and Krzysztof Wodiczko

- *Futurity Island*, a collaboration among the Urbonas Studio, ACT lecturer Tobias Putrih, Indrė Umbrasaitė (Die Angewandte), Nicole L'Huillier (MIT Media Lab), and the Blackwood Gallery (University of Toronto Mississauga)

- *Holography at the Center for Advanced Visual Studies*, featuring CAVS Fellows Friedrich St. Florian, Lowry Burgess, Harriet Casdin-Silver, Sesuko Ishii, Eric Begleiter, and Dieter Jung

- *Environmental Alchemy*, featuring works by Robert Dell

- *The Swamp Pavilion, La Biennale di Veneziz*, an exhibit from the 16th Venice International Architecture Biennale curated by Nomeda and Gediminas Urbonas

Podcast

ACT started a podcast series, The Eye of the Artist, that included an interview with Professor Akšamija discussing her *Sanctuary* exhibition and a brief overview of

Akšamija's proposed project, *The Future to be Rewritten*, commemorating the 100th anniversary of women's suffrage.

Social Media

ACT's social media growth over the past two years is summarized below.

Art, Culture and Technology Social Media Followers, AY2019 and AY2020

	June 30, 2019	June 30, 2020	Growth
Twitter	5,298	5,933	11.9%
Facebook	5,806	6,079	4.7%
Instagram	2,780	3,593	29.2%

Website

ACT developed a request for proposals and solicited responses from 11 companies for the redesign of its website and the development of a new visual identity. We want our website and identity to reflect ACT's experimental, transdisciplinary, and global nature; our placement within a world-class institute of technology; and the ability of artists to push public discourse in a singular way. In November, ACT selected the New York City–based firm WKSHPS.

Personnel

Staff Accolades

ACT staff members Marissa Friedman, Kevin McLellan, Chelsea Polk, John Steiner, Thera Webb, and Graham Yeager received Infinite Mile Awards from the School of Architecture and Planning for their outstanding contributions to the program.

Changes

Faculty

- Renée Green was in residence as a fellow at the American Academy in Berlin in the fall.

- Azra Akšamija was on sabbatical for the academic year.

- Nida Sinnokrot was on research leave during the spring semester.

Lecturers

- In October, Katarina Burin joined the teaching community as one of the three instructors for 4.390 ACT Studio.

- Andy Graydon joined the ACT community in the fall to teach 4.354 Introduction to Video and Related Media and 4.352 Advanced Video and Related Media; he relocated to Minnesota in the spring and was replaced by Georgie Friedman.

- Marisa Morán Jahn taught 4.301 Introduction to Artistic Experimentation.

- Jesal Kapadia taught 4.341 Introduction to Photography and Related Media and 4.344 Advanced Photography and Related Media in the fall and 4.361 Performance Art in the spring; Lara Baladi returned from leave in the spring and taught the two photography classes.

- Tobias Putrih taught 4.322 Introduction to Three-Dimensional Art Work in the fall and 4.373 Advanced Projects in Art, Culture and Technology in the spring.

- Visiting lecturers Rasa Smite and Raitis Smits returned to teach 4.320/4.321 Sound Creations in the fall.

Staff

- Drew Nichols resigned as academic assistant in February to accept a position at the MIT Libraries.

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