

List Visual Arts Center

The mission of the List Visual Arts Center (LVAC) is to present the most challenging, forward-thinking, and lasting expressions of modern and contemporary art to the MIT community and general public in order to broaden the scope and depth of cultural experiences available on campus. LVAC's mission also includes reflecting and supporting the diversity of the MIT community through the presentation of diverse cultural expressions.

These goals are accomplished through four avenues: changing exhibitions in the LVAC galleries (E15) of contemporary art in all media by the most advanced visual artists working today; a permanent collection of art, comprising large outdoor sculptures, artworks sited in offices and departments throughout campus, as well as art commissioned under MIT's Percent-for-Art policy, which allocates funds from new building construction or renovation for art; the Student Loan Art Program, a collection of fine art prints, photos, and other multiples, maintained solely for loan to MIT students during the course of the academic year; and extensive interpretive programs to offer the MIT community and the public various perspectives about LVAC's changing exhibitions and MIT's art collections.

Current Goals

- Continue to present the finest international contemporary art that has relevance to the MIT community.
- Implement a new guest curator program.
- Preserve, conserve, and resite works from the permanent collection.
- Make needed alterations to the gallery spaces.
- Continue to increase audiences both from the MIT campus and from the Boston area.
- Increase cross-disciplinary and collaborative use of LVAC's exhibitions, programs, and facilities.

Accomplishments

- Increased attendance to 22,083.
- Offered weekly gallery tours led by an LVAC staff member. The tours were open to MIT faculty, staff, and students as well as the general public.
- Provided tours of exhibitions and the permanent art collection on campus to 94 groups.

—Implemented a third year of programming of a new exhibit space, the Media Test Wall. This 8' x 8' rear-projection screen located in the hallway of MIT's Building 56 features a compilation of videos by contemporary artists that play in a continuous loop 24 hours a day.

—Began organizing exhibitions for the Dean's Gallery at the Sloan School of Management. Works framed for exhibitions at the Dean's Gallery are then placed in buildings throughout MIT or made available for student borrowing through the Student Loan Art Program.

—LVAC director Jane Farver was a co-commissioner for the 2004 Cairo Biennial.

—Made loans of 235 artworks to various departments and individuals across the MIT campus.

—Presented the annual Wasserman Forum on Contemporary Art.

—Received more than 90 positive critical reviews for exhibitions, including reviews in the *Boston Globe*, *Boston Herald*, *Boston Phoenix*, *Improper Bostonian*, *Weekly Dig*, *The Tech*, *Tech Talk*, *Artforum*, *Art in America*, *Boiler* (<http://www.boilermag.it>), *Art Newspaper*, *This Side Up*, *New York Times Magazine*, *Openart.net*, *Big Red Shiny.org*, *Maverick Arts*, *Sculpture Magazine*, *Afterall*, *Palm Beach Daily News*, *Miami Herald*, *Palm Beach Post*, *Contemporary Magazine*, *Absolutearts.com*, *Art on Paper*, *Art Papers*, *New York Times*, *Art New England*, *Contemporary Visual Arts*, *Modern Painters*, *Bomb*, *Architectural Record*, *Arts Media*, Gloucester newspapers, *New York Times Magazine*, *J Magazine*, *WBUR Radio*, "Art 21" on PBS, and *House and Garden*.

—Global press coverage of the US Pavilion at the Venice Biennale, organized by the List Center, was extraordinary. A minor sampling includes *Artnet.com*, *Art Papers*, *Tema Celeste*, *Artforum*, *New York Times*, *Vanity Fair*, *Art Newspaper*, *Washington Post*, *International Herald Tribune*, *Chicago Sun-Times*, *Christian Science Monitor*, *Guardian*, *Economist*, *Village Voice*, *Miami Herald*, *Art Monthly Australia*, *Los Angeles Times*, *Flash Art International*, and *New York Magazine*.



The international press meeting artist Fred Wilson at the Venice Biennale.

—Instituted a new support group, Friends of Boston Artists, which will assist in raising funds to purchase works of art by artists with Boston connections for the Student Loan Art Program. Three successful events included a tour of campus art, an opportunity for the group to meet artists in the galleries, and a studio tour.

—Completed a commission by artist Dan Graham to create a new work for Simmons Hall.

—Made purchases or received donations of 45 new works to add to the Student Loan Art Program, the majority of which were exhibited in the Stratton Student Center during the academic year. They will be cycled into the lending collection in the fall of 2004.

—Prepared for the American Association of Museum’s site visit and 10-year reaccreditation, scheduled for fall 2004.

—Completed an inventory of all art in the West zone of the MIT campus.

—Updated and distributed a color map of the MIT campus highlighting 35 major public artworks.

—Hosted residencies by artist Paul Pfeiffer and Cai Guo-Qiang in collaboration with the Artist-in-Residence Program of the Office for the Arts. Cai Guo-Qiang presented a public program in collaboration with Academy Award-winning composer Tan Dun.

—The exhibition *Michael Joo*, which debuted at the MIT List Visual Arts Center, was presented at the Palm Beach Institute of Contemporary Art in Florida.

—The exhibition *Paul Pfeiffer*, which debuted at the MIT List Visual Arts Center, was presented at the Contemporary Art Museum in Honolulu after it had been seen at the Museum of Contemporary Art in Chicago.

—Completed major conservation of the Harry Bertoia *Altarpiece* in the MIT Chapel. Performed conservation maintenance on Jean Ipousteguy’s *Cenotaphe*, Henry Moore’s *Three-Piece Reclining Figure, Draped*, Bernar Venet’s *Two Indeterminate Lines*, and Nicolas Schöffer’s kinetic sculpture *Spatiodynamique*. Conducted preliminary tests for restoration of Scott Burton’s benches in E15 Atrium.

—Hosted a gallery exhibition tour for MIT Council for the Arts members during their annual meeting.

—Participated in Freshman Arts Program Orientation and Campus Preview weekend programs, providing tours and receptions.

—Provided three receptions for graduate students.



Dan Graham's Yin/Yang Pavilion, a Percent-for-Art project, has been very well received by the students of Simmons Hall.



Harry Bertoia's Altarpiece being restored in the MIT Chapel.

—Facilitated the List Essay Prize for writing on contemporary visual art, which was won by Cecilia Ramos with second prize going to Tiffany Kanaga.

—Expanded ArtWorks, an after-school program providing tours and seminars for students interested in careers in the arts, to include the Boston Arts Academy. Students met with Tak Toyoshima, political cartoonist and the *Weekly Dig's* art director; Cate McQuaid, Boston Globe art critic; and David Phillips, a Boston public artist.



This special reception for graduate students offered not only food, but also the opportunity to borrow artwork for the year.

Exhibitions

Student Loan Art Exhibition

September 2–19, 2003

Annual exhibition of works from the Student Loan Art Collection. MIT students viewed displayed works and then entered a lottery to be awarded the work of their choice on loan for the academic year.

Michael Joo

Curator Jane Farver

October 16, 2003–January 4, 2004

First museum survey by New York artist Michael Joo, who represented South Korea at the 2000 Venice Biennale. This exhibition included a major new video work, *Circannual Rhythm (pibloktok)*, commissioned by the List Center, which Joo shot in Alaska. The exhibition traveled to the Palm Beach Institute of Contemporary Art in Lake Worth, Florida.



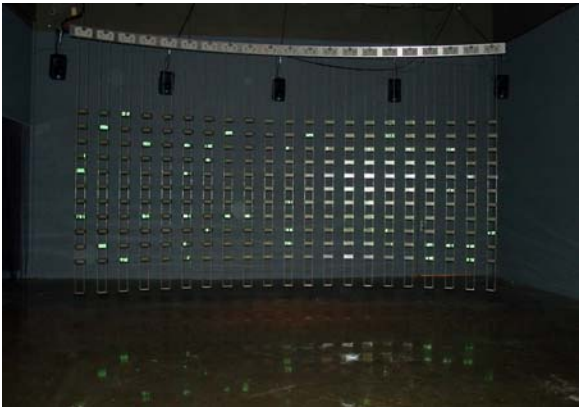
Artist Michael Joo and crew on location in Alaska working on a video commissioned by the List Center.

Son et Lumière

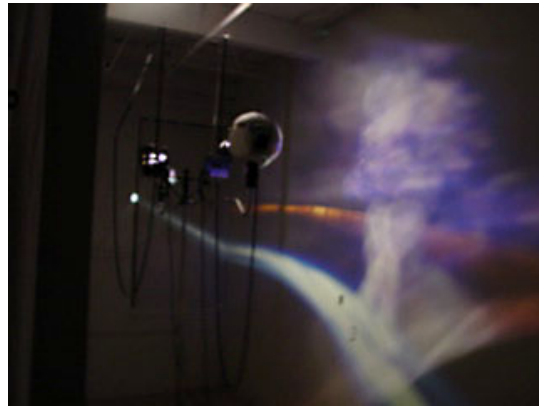
Curator Bill Arning

February 12–April 4, 2004

Works by artists who use sound and light, but not video to create works that involve the viewer's imagination. Featured works by Bruce Bemis, Michael Mittelman, Jessica Rylan, Anne Lislegaard, and MIT alumnus Ben Rubin and Mark Hansen, as well as MIT alumnus Jennifer Allora and Guillermo Calzadilla.



Listening Post, an installation in Son et Lumière by MIT alumnus Ben Rubin and Mark Hansen that sampled online chat rooms.



Bruce Bemis's Bipolar Radiance, a film installation based upon found footage of the Ice Capades.

Marjetica Potrc: Urgent Architecture

Curator Michael Rush, director of the Palm Beach Institute of Contemporary Art

May 6–July 11, 2004

A traveling exhibition organized by the Palm Beach Institute of Contemporary Art in Lake Worth, Florida. The exhibition featured a major installation that dealt with issues around shantytowns and gated communities by Slovenian architect Marjetica Potrc, winner of the prestigious Hugo Boss Prize.

Artur Zmijewski: Selected Works, 1998–2003

Curator Jane Farver

First US presentation of works by Warsaw-based artist Artur Zmijewski, of moving and sometimes humorous works dealing with relationships between the so-called normal and the so-called disabled.



Marjetica Potrc's shantytown installation was written up in the New York Times.



An image from one of the eight films presented by Polish artist Artur Zmijewski in the spring.

Exhibitions presented on the Media Test Wall in Building 56

The Way Things Go (Summer/Fall 2003)

Peter Fischli and David Weiss

This Swiss artist team used commonplace items for specific purposes in a symphonic series of interactions. Harking back to the works of Rube Goldberg, they magically created an extraordinary 30-minute sequence of actions embedded with physics, fire, and magic.

Calder's Circus (Fall 2003)

Carlos Vilardebo

Calder's Circus was a fascinating display of wire acrobatics starring Alexander Calder and toys he made for his grandchildren. Figures made out of wire, wood, cloth, and other found materials performed elaborate tricks as Calder set them into motion. A monumental Calder sculpture is one of the most beloved pieces in MIT's art collection.

John Wood & Paul Harrison (Fall 2003)

The UK-based collaborators John Wood and Paul Harrison used their bodies, objects, paint, and low-tech visual tricks to create works that are both poetic and philosophically rich. They used the limitations of the video camera's viewpoint (a rectangular field of vision that for these artists never moves) as a positive. Wood and Harrison created works that are enjoyable to watch and invite appreciation on many levels.

Cross Country (Winter 2004)

Mike Rogers

Cross Country is a Super-8 film (transferred to DVD) documenting a road trip from the Atlantic Ocean at Coney Island, NY, to the Pacific Ocean in Santa Monica, CA. A frame was shot every six seconds so that it appears as if the traveler is speeding at 6,000 mph. Despite the high rate of speed on the road, the landscape only changed gradually. This film allowed viewers to traverse the country in about the time it takes to watch a TV sitcom.

electric sheep (Spring 2004)

Amy Globus

electric sheep mixed found and staged film footage with an array of sounds to create a futuristic fantasy starring an octopus that performs seemingly impossible feats by squeezing through narrow, tubular, transparent spaces.



One of five presentations this year on the Media Test Wall in Building 56, Amy Globus's *electric sheep* paired up hypnotic images of an octopus with Emmylou Harris singing "Wrecking Ball."

Dean's Gallery at the Sloan School

Barbara Morgan: Photographic Studies of Modern Dance

November 24, 2003–March 15, 2004

Photo studies of iconic figures of modern dance including Merce Cunningham, Martha Graham, and others. These works will be placed in the dance area of the athletic department

Josef Albers: Interaction of Color

March 22–July 16, 2004

Portfolio of color studies by this major abstract expressionist. These works will be placed throughout Simmons Hall.



Josef Albers: Interaction of Color was the second in a series of installations to be installed in the Dean's Gallery at the Sloan School of Management.

Other Exhibitions

Fred Wilson: Speak of Me as I Am

Curator Kathy Goncharov

June 12–November 2, 2003

For the official presentation of the United States at the 50th Venice Biennale, the LVAC organized a five-room installation of New York-based artist Fred Wilson's exploration of the role and images of "Moors" in Venetian, art, history, and culture, past and present.

Paul Pfeiffer

Curators Jane Farver and Holly Block

December 12, 2003–February 8, 2004.

The official presentation of the United States at the 2004 Cairo Biennial in Egypt. This exhibition included *Morning after the Deluge*, a work by Rubin artist-in-residence Paul Pfeiffer that was commissioned by the List Center. The exhibition also will be on view at the Melina Mercouri Center in Athens, Greece, during the 2004 Summer Olympic Games.



Fred Wilson with Yoko Ono at the LVAC dinner at the Venice Biennale.

Interpretive Program Highlights

—LVAC curatorial and education staff led 76 gallery tours for groups such as the School of the Museum of Fine Arts, Massachusetts College of Art, Rhode Island School of Design, the Art Institute of Boston, Harvard University, Emerson University, Suffolk University, Boston University, New England School of Art and Design, Tufts University, Pratt Institute,



The artist Paul Pfeiffer near Cairo. An exhibition of his video work represented the United States at the 2004 Cairo Biennial.

Elderhostel of the Museum of Science, St. Scholastic Academy (Colorado), University of Massachusetts–Amherst, University of Massachusetts–Boston, University of Massachusetts–Lowell, Lesley University, Boston Arts Academy, Plymouth State University, YMCA Chelsea, Institute of Contemporary Art, Boston, and, from MIT, groups representing the Council for the Arts, Artists Behind the Desk, Comparative Media Studies, Visual Arts Program, Freshman Arts Seminar Advising Program, and Architecture and Urban Planning.

—The annual Max Wasserman Forum on Contemporary Art, held on May 8, 2004, was attended by 800 people. The panel discussion was on “The University as Patron of Cutting Edge Architecture,” featuring James Ackerman, Kimberly Alexander, President Charles Vest, Frank Gehry, Robert Venturi, Kyong Park, and Vice President John Curry, with William J. Mitchell as moderator.



Former dean of architecture William J. Mitchell moderated the 2004 Wasserman Forum on Contemporary Art with luminaries Frank Gehry, Robert Venturi, Charles Vest, and others.

—Presented numerous gallery talks by curator Bill Arning, education and outreach coordinator Hiroko Kikuchi, and director Jane Farver.

—Presented an artist’s talk and film screening of *Karolina* (2002) by Artur Zmijewski (May 11, 2004).

—Presented artist talks with Michael Joo (November 1 and 21, 2003).

—Presented a panel discussion with Carlos Basualdo, Marjetica Potrc, Michael Rush, and Adèle Naudé Santos (May 4, 2004).

—Presented a series of Film Nights, organized by John Gianvito, including *Nanook of the North*, directed by Robert Flaherty (November 13, 2003); *Dark Days*, directed by Marc Singer (May 20, 2004); and *God’s Children*, directed by Hiroshi Shinomiya (May 27, 2004).

—Presented a lecture by artist Beverly Semmes in conjunction with the School of the Museum of Fine Arts’ *8 Sculptors* series (April 13, 2004).

—Facilitated the dedication ceremony for Dan Graham’s *Yin/Yang Pavilion* in Simmons Hall. Speakers included Alan Brody, Jane Farver, Ellen and John Essigmann, Dan Graham, and Charles Vest (May 8, 2004).



The artist Dan Graham emerging from his Yin/Yang Pavilion during the dedication of the work.

—Presented the *Artists in Dialogue* series:

- Ann Lislegaard in conversation with curator Bill Arning (Feb. 13, 2004)
- Jennifer Allora and Guillermo Calzadilla in conversation with Muntadas (February 13, 2004)
- Ben Rubin, Mark Hansen, and Jessica Rylan in conversation with George Lewis (February 14, 2004)
- Bruce Bemis in conversation with Mark Lapore (March 9, 2004)
- Michael Mittelman in conversation with Denise Markonish (March 19, 2004)

Collections

Permanent Collection

There were two gifts to the collection: Irving Kriesberg's painting *Black Animal*, and Otto Piene's sculpture *Electric Rose*.

Percent for Art

With many major new MIT construction and renovation projects underway, curator Kathy Goncharov resigned and consultant Patricia Fuller returned to oversee the continued development of several artworks. *Yin/Yang Pavilion*, an installation by Dan Graham, opened in the Simmons Hall dormitory. Sarah Sze is working on a project for the Sidney Pacific Dormitory, while Jenny Holzer is producing a work for the Vassar Streetscape. Mark di Suvero was selected as the artist for the landscaped area near the Stata Center. Several other projects are in the beginning stages.

Student Loan Art Collection

The Student Loan Art Program attracted 1,536 MIT students to the LVAC gallery over the period of the exhibition of artworks. A total of 978 students submitted entries to the lottery to borrow artwork, and approximately 328 works were disbursed. A special website dedicated to this program was completed.

Administrative Changes

—Provided training for 16 interns from the Rhode Island School of Design, Massachusetts College of Art, School of the Museum of Fine Arts, Yale University, Harvard University, University of North Carolina, Art Institute of Boston, and Art Institute of Chicago, as well as individuals who have completed school.



MIT students lined up early for a chance to borrow artwork from the Student Loan Art Collection.

—The LVAC education and outreach coordinator took on the responsibility of serving as freshman advisor to seven students. In addition to academic counseling, several arts activities were held during the fall.

Finances/Funding

—*Kate Ericson and Mel Ziegler: America Starts Here, 1985-1995*, a future exhibition, received a \$25,000 grant from the National Endowment for the Arts.

—Percent for Art brochures were produced with a \$5,000 award from Furthermore, a program of the J. M. Kaplan Fund.

—Operating support came from the Institute of Museum and Library Services, the Council for the Arts at MIT, and the Massachusetts Cultural Council.

—The restoration of artworks on campus received the support of William R. ('56) and Betsy P. Leitch, the National Endowment for the Arts, the Dean's Office of the School of Architecture and Planning, and the David W. Bermant Foundation: Color, Light, Motion.

—Education programs received a \$2,500 grant from the Milton and Sally Avery Arts Foundation.

—The Friends of Boston Artists program has generated \$6,000 in gifts from over 20 individuals.

—Martin Zimmerman is awarding funds to permit the use of outside curators to supplement the List Center staff.

—Student Loan Art Collection purchases and framing received the support of the Campus Activities Council.

—*Michael Joo* was supported by a \$40,000 award from the Andy Warhol Foundation for the Visual Arts, a \$7,000 award from the LEF Foundation, and a \$3,000 award from Anton Kern Gallery.

—*Son et Lumière* was awarded \$19,400 from the David Bermant Foundation: Color, Light, Motion; \$1,000 from the American Scandinavian Foundation; and \$700 from the Danish Arts Agency.

—Special receptions for MIT graduate students were awarded \$5,000 by Dean Isaac Colbert through the Student Life Fee.

—Official US participation in the 50th Venice Biennale was made possible with major support from the Fund for US Artists at International Festivals and Exhibitions, a partnership of the US Department of State, the National Endowment for the Arts, the Pew Charitable Trusts, and the Rockefeller Foundation. Nearly 40 foundations,

corporations, and individuals provided additional generous assistance, with gifts ranging from \$250 to \$50,000.

—Inkind donations were received from the Hotel at MIT, Foster Southeastern, Phoenix Media Communications Group, Edison Light, and Harpoon Brewery.

Future Goals

—Use LVAC web site to provide information about the Student Loan Art Program and the permanent collection; also to provide additional opportunities for artists to do web-based projects. This requires outside expertise and staff training.

—Develop comprehensive educational materials about all of the MIT Percent-for-Art projects. We would like to create documentary videotapes about the percent-for-art and artist residency projects. This requires additional funding and expertise.

—Develop a comprehensive program of exhibitions and public programs consistent with MIT's mission that can attract large-scale funding.

—Expand upon the Media Test Wall's effort to present art in other sites on campus.

—Develop web-based systems for providing self-guided tours and for implementing exhibition organization and better in-house communication.

—Expand the Advisory Board and improve long-range planning efforts.

Personnel Information

Director Jane Farver was a panelist for the Bogliasco Foundation (Genoa), conducted studio critiques at the Rhode Island School of Design, and was a juror for the Institute of Contemporary Art in Boston. She contributed an essay to *Art on Paper* and was named commissioner for the United States' participation in the Cairo Biennial. She also attended the Contemporary Director's Conference in Saint Louis.

Curator Bill Arning was honored by Exit Art in New York City for his curatorial work. He attended and chaired a panel at the National Curators' Conference at the Walker Art Center in Minneapolis, MN. He has published interviews and essays in catalogues for The Power Plant in Toronto, Canada, and The Vienna Secession in Austria, and in *Aperture* magazine. Arning also organized an exhibition at the Blaffer Gallery at the University of Texas, Houston.

Registrar John Rexine exhibited artwork at the Gallery at the Boston Biomedical Research Institute.

Education and outreach coordinator Hiroko Kikuchi participated in the Boston Performance Art Festival and also performed at the Ise Foundation in New York City. She has been working on art projects for the Asian Task Force Against Domestic Violence, Boston; the Boston Center for the Arts, the Berkeley Street Community Garden

Project, Boston; Re-vision House, Dorchester, MA; and the “Treasure Hill Garden Portrait Project,” Taipei, Taiwan. She served as a guest artist/lecturer for the School of Museum of Fine Arts, Boston; Institute of Contemporary Art Video Program; Boston Arts Academy. She is on the steering committee for the Arts and Business Council of Greater Boston.

Advisory Committee

MIT student Ed Platt was added to the Advisory Board.

Dorothy and Leroy Lavine resigned as they are leaving Boston. A lecture series was established in their honor.

The Advisory Committee passed new by-laws.

Jane Farver
Director

More information about the MIT List Visual Arts Center can be found at <http://mit.edu/loac>.