

## List Visual Arts Center

The mission of the MIT 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. In doing so, LVAC strives to reflect and support the diversity of the MIT community through the presentation of diverse cultural expressions. This goal is accomplished through a number of avenues: changing exhibitions in the LVAC galleries (Building E15) of contemporary art in all media by the most advanced visual artists working today; the permanent collection of art, comprising large outdoor sculptures, artworks sited in offices and departments throughout campus, and art commissioned under MIT's Percent-for-Art program, 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; an active artist's residency program; and extensive interpretive programs designed to offer the MIT community and the public various perspectives about LVAC's changing exhibitions and MIT's art collections.

### Current Goals

The immediate and ongoing goals of LVAC are to:

- Continue to present the finest national and international contemporary art that has relevance to the MIT community
- Continue to implement guest curator and artist-in-residence programs
- Preserve, conserve, and re-site works from the permanent collection
- Fund an endowment for art conservation at a level appropriate for the collection's requirements
- Make needed alterations to gallery spaces
- Increase the audience from the MIT campus as well as the Boston area and beyond by providing more interpretive programs and materials including cell-phone tours of public art and exhibitions
- Increase cross-disciplinary and collaborative use of LVAC's exhibitions, programs, and facilities
- Increase staffing levels to enhance LVAC's ability to present ambitious world-class programming
- Engage in long-range planning for LVAC's future

### Accomplishments

- Achieved attendance of 22,151 (11,943 at MIT and 10,208 attending traveling exhibitions organized by LVAC).

- Organized four exhibitions in the List Center galleries and three exhibitions for the Dean's Gallery.
- Completed public art projects with artists Cai Guo-Qiang, Richard Fleischner, Anish Kapoor, and Martin Boyce.
- Published the catalogue *Frances Stark: This could become a gimmick [sic] or an honest articulation of the workings of the mind*; published *Stan VanDerBeek: The Culture Intercom* in collaboration with the Contemporary Arts Museum Houston; and published *Juan Downey: The Invisible Architect* in collaboration with the Bronx Museum of the Arts. All publications were distributed by Distributed Art Publishers.
- Offered staff-led tours of exhibitions and the permanent art collection on campus to 86 groups. The tours were open to MIT faculty, staff, and students; visitors from other universities; and the general public.
- Organized three exhibitions for the Dean's Gallery at the Sloan School of Management. Works framed for exhibitions at the Dean's Gallery were placed in buildings throughout MIT or made available for students to borrow through the Student Loan Art Program.
- Installed 177 artworks on campus. Currently, 1,225 artworks maintained by LVAC are sited at various locations on the MIT campus and locations as far afield as the MIT Haystack Observatory.
- Received more than 31 positive critical reviews of exhibitions, including reviews in the *Houston Chronicle*, *Los Angeles Times*, *Frieze Magazine*, *Boston Globe*, *Boston Phoenix*, *Art in America*, *Artforum*, *Artforum.com*, *Artscope Magazine*, *Art New England*, *Sculpture Magazine*, *ArtPapers*, *The Quad* (Boston University's online magazine), *DailyServing.com* (an international forum for the contemporary visual arts), *The New England Journal for Aesthetic Research*, *Berkshire Fine Arts*, *Weekly Dig*, and National Public Radio's *Weekend Edition*.
- Received continuing support from the Friends of Boston Art group, which assists in raising funds to purchase works of art by artists with Boston connections for the Student Loan Art Program. Successful events included a New York City tour with visits to Pat Steir's studio and the High Line, a tour of new public artworks on campus, a talk by artist in residency Jennifer West, and a curator's preview of the Singapore Biennial.
- Continued to build an endowment fund for the conservation of MIT's permanent collection of works of art that now stands at \$116,000.
- Added a total of 47 new works to the Student Loan Art Program. A selection



*The Friends of Boston Art group, which assists in raising funds to purchase works of art by Boston-area artists for the Student Loan Art Program, tours MIT's public art collection.*

of these works will be displayed in the Stratton Student Center through August 2012 and subsequently added to the lending collection in September 2012.

- Conducted residencies with artists Doug Aitken, Martin Boyce, and Jennifer West and began planning for a residency project with Trevor Paglen.
- Carried out conservation treatments on Louise Nevelson's *Transparent Horizon*, Frank Stella's *Loohooloo*, Matthew Ritchie's *Games of Skill and Chance*, and Bernar Venet's *Two Indeterminate Lines*. Initiated conservation treatments on Otto Piene's *Electric Rose*, Pablo Picasso's *Figure découpée*, and Sarah Sze's *Blue Poles*. Sought conservation proposals for Larry Bell's *Iceberg and Its Shadow* and Michael Heizer's *Guennette*.
- Hosted a gallery exhibition tour for MIT Council for the Arts members during their annual meeting.
- Participated in the Freshman Arts Program Orientation, Campus Preview Weekend, MIT Activities Committee, and worked with an MIT alumnus to present an Independent Activities Period (IAP) session featuring MIT's public art collection. Provided tours and receptions as part of this participation.
- Provided four programs for MIT graduate students: a reception for the Student Loan Art Program, a bike tour of the campus art collection, a visit to a printmaking studio in Milton, and a tour of new works of art on the Sloan School campus.



*X-ray research specialist Scott Speakman from MIT's Center for Materials Science and Engineering X-Ray Shared Experimental Facility meets with artist Jennifer West during a recent artist residency visit.*



*MIT graduate students visit printmaker Jim Stroud's studio in Milton, MA.*

- Participated in many MIT outreach efforts, including the MIT Graduate Alumni Reunion.
- Donated hundreds of LVAC catalogues to Art Resources Transfer to distribute to schools and libraries throughout the United States.

## Exhibitions

### *Student Loan Art Exhibition*

September 7–September 19, 2010  
Hayden and Reference Galleries

The Student Loan Art Program attracted an audience of 1,500 to the LVAC gallery over the period of the exhibition of the artworks. Entries were submitted by 767 students for the lottery to borrow artwork, and 410 works were disbursed.



*MIT students line up on final distribution day for a chance to pick up an artwork from the Student Loan Art Program exhibition.*



*MIT students happily displaying their chosen artworks from the List Center's Student Loan Art Program exhibition.*

### *Kabul, Jenin, Tehran*

September 7–September 19, 2010  
Bakalar Gallery

*Kabul, Jenin, Tehran* presents recent video work addressing issues of political and documentary representation, often overlooked by mainstream media. Focused on sites of conflict and resistance (the Colombian armed conflict, postwar Afghanistan) as well as the politics of transparency and representation (the Palestinian refugee camp, the Consejo Comunal), the series includes films by Bodil Furu and Beate Petersen (Norway), Dario Azzellini and Oliver Ressler (Venezuela/Austria), Reza Haeri (Iran), Carlos Motta (Colombia/United States), and the Otolith Group (United Kingdom).

*Frances Stark: This could become a gimmick [sic] or an honest articulation of the workings of the mind*  
October 22, 2010–January 2, 2011  
Hayden and Reference Galleries

*Frances Stark: This could become a gimmick [sic] or an honest articulation of the workings of the mind* was the first US museum survey of the work of Los Angeles artist and writer Frances Stark (b. 1967, Newport Beach, CA). For over two decades, Stark has laid bare the creative act in all its tedium and enchantment. With distinctive wit and candor, her expressly personal language reflects an interest in the relationship between art,

literature, and everyday life. As a writer and artist, Stark proposes that the creative self is a performance, what she calls “a torment of follies” riddled with self-doubt and speculation—and the occasional moment of transcendence. Language, as both subject matter and material, has been a central theme in the artist’s work. Her intricately textured collages reflect a concern with the tactile, intimate, and handmade while wryly addressing the gender roles associated with professional and domestic spaces such as the artist’s studio. While describing an attempt to render the poetic from the mundane, Stark’s work also reflects a poignant search for the “kind of ‘liberation’ I—as a woman, artist, teacher, mother, ex-wife—am really after.” The exhibit was organized by João Ribas, curator of the List Visual Arts Center.



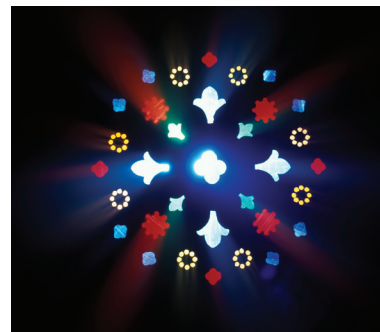
*Installation view of Frances Stark: This could become a gimmick [sic] or an honest articulation of the workings of the mind.*



*Exhibiting artist Frances Stark and LVAC curator João Ribas at the opening reception for Frances Stark: This could become a gimmick [sic] or an honest articulation of the workings of the mind.*

*Melvin Moti: The Prisoner’s Cinema*  
October 22, 2010–January 2, 2011  
Bakalar Gallery

The work of Dutch artist Melvin Moti (b. 1977, Rotterdam) gives form to incidents, events, and subjects displaced from historical narratives. The artist’s practice often revolves around research on a forgotten, hidden, or obscure phenomenon. *The Prisoner’s Cinema* (2008) is based on reports of hallucinations resulting from periods of prolonged visual deprivation. Prisoners confined in a dark cell have repeatedly described experiencing vivid hallucinations of multicolored light. The phenomenon has come to be known as “the prisoner’s cinema.” The reduced stimulation of vision produces various colors that seem to emerge out of darkness and geometric shapes that seem to be projected in front of the viewer. Those who have experienced the



*Film still image from Melvin Moti: The Prisoner’s Cinema (2008, 35 mm, 22 minutes).*

phenomenon find it difficult to describe; the prisoner's cinema is also thought to explain certain types of supernatural events as well as religious visions. In *The Biography of a Phantom* (2004), Moti documents locations in London where the famed ghost of Katie King has appeared. Perhaps the most famous apparition in the history of spiritualism, she first manifested in the 1870s, and her image was captured in photographs through the early 20th century. The exhibit was organized by João Ribas, curator of the List Visual Arts Center.

*Emily Wardill: Game Keepers Without Game*

October 22, 2010–January 2, 2011

Reference Gallery

*Emily Wardill: Game Keepers Without Game* is the first US museum presentation of the work of British artist Emily Wardill. Wardill (b. 1977) combines theatre, allegory, and visual culture to craft poetically complex films. *Game Keepers Without Game* is the artist's reimagining of the 17th-century play *Life Is a Dream* (*La Vida es Sueño*, 1635) by Pedro Calderón de la Barca. Set in contemporary London, Wardill's meticulously constructed film tells the story of a schizophrenic young girl put up for adoption by her family at age eight. By the time she is a teenager, her father's guilt leads him to devise a plan for her return home. Yet by this time the divide within the family is too great; the girl's psychosis and destructive response to the objects and people around her lead to tragic consequences. Set to a hypnotic drumming soundtrack that highlights the spatial construction of the film, the narrative unfolds with a refractive precision, juxtaposing inanimate objects with the play of multiple characters. Wardill's short film *Ben* (2007) is based on a case study of paranoia and Freud's concept of "negative hallucination," where hypnotized subjects become convinced they cannot see an object or person that is actually there. *Sick Serena and Dregs and Wreck and Wreck* (2007) revolves around a stained-glass window, its baroque narrative unfolding through the artifice of cinematic melodrama. The exhibit was organized by João Ribas, curator of the List Visual Arts Center.



*Installation view of Emily Wardill:  
Game Keepers Without Game.*

*Stan VanDerBeek: The Culture Intercom*

February 4–April 3, 2011

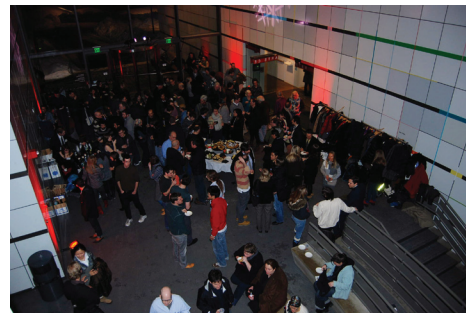
Hayden, Reference, and Bakalar Galleries

The List Visual Arts Center and the Contemporary Arts Museum Houston presented the first museum survey of the work of media art pioneer Stan VanDerBeek, exploring his investigation of art, technology, and communication. Surveying the artist's remarkable body of work in collage, experimental film, performance, and participatory and computer-generated art over several decades, *Stan VanDerBeek: The Culture Intercom* highlighted the artist's pivotal contribution to today's media-based artistic practices.

Always at the forefront of new information, communication, and visualization technologies, VanDerBeek readily embraced computer graphics, image-processing

systems, and various new technological forms through the late 1960s and early 1970s.

Beginning with a selection of early black-and-white photographs, small abstract paintings, and a series of watercolors, the exhibition featured an extensive program of more than a dozen of the artist's renowned animations, along with a group of existing collages from the artist's films. VanDerBeek's series of computer-generated films, *Poemfields* (1966–1969), exploring early computer graphics and image-processing systems, were included as multiple screen projections, along with *Variations V* (1966), VanDerBeek's multimedia collaboration with Merce Cunningham, John Cage, David Tudor, and Nam June Paik. The exhibition recreated two of VanDerBeek's significant works: *Movie Mural* (1968), a multimedia installation comprising several slide and video projections, and a version of the large fax murals created at MIT and the Walker Art Center in the early 1970s. Immersive, participatory, and media-based projects such as *Violence Sonata* (1970) and *Cine-Dreams* (1972) were featured through rare footage, original drawings and texts, and extensive documentation. The exhibit was organized by Bill Arning, director of the Contemporary Arts Museum Houston, and João Ribas, curator of the List Visual Arts Center.



*A view of visitors and guests at the opening reception for Stan VanDerBeek: The Culture Intercom.*



*Installation view of Stan VanDerBeek: The Culture Intercom.*

*Juan Downey: The Invisible Architect*

May 5–July 10, 2011

Hayden, Reference, and Bakalar Galleries

The List Visual Arts Center, in collaboration with the Bronx Museum of the Arts, presented the first United States museum survey of the work of Chilean-born artist Juan Downey (1940–1993). *Juan Downey: The Invisible Architect* features a selection of key works by this under-recognized pioneer of video art. A fellow at MIT's Center for Advanced Visual Studies (CAVS) in 1973 and 1975, Downey played a significant role in the New York art scene of the 1970s and 1980s.

Ranging thematically over several decades of the artist's work, the exhibition includes early experiments with art and technology that mark a shift from object-based artistic practice to an experiential approach seeking to combine interactive performance with sculpture and video. Along with this foundational early work, the exhibition also features Downey's video installations of the 1970s and 1980s. These combine an autobiographical approach with the style of anthropological documentary—one of his most important contributions to the medium. In Downey's later work, the intellectual and historical myths of European culture, as well as the roots of Latin American identity, are explored in complex video work that utilizes associative visual metaphors, collage-like techniques, and non-linear narrative. In his two major series of works, *Video Trans Americas* and *The Thinking Eye*, Downey subjects the canonical and historical narratives of Western art to rich technical, visual, and intertextual analysis. In *Video Trans Americas*, begun in 1971, Downey anticipates much of the current interest in urbanism, post-colonial theory, and locality in contemporary artistic practice by mixing anthropology with autobiography. *The Thinking Eye*, a series made for public television, subjects the foundational concepts of Western culture—including the idea of the self—to linguistic, psychoanalytic, art historical, and semiotic interpretation, all through Downey's mastery of video technology.

Presented in collaboration with the Bronx Museum of the Arts, *Juan Downey: The Invisible Architect* was organized by Valerie Smith, curator at the Haus der Kulturen der Welt in Berlin. The exhibition will travel to the Arizona State University Art Museum in Tempe (September 24–December 31, 2011) and the Bronx Museum of the Arts in New York (February 12–May 20, 2012).



*Installation view of Juan Downey: The Invisible Architect*

## **Exhibitions Presented at the Dean's Gallery, MIT Sloan School of Management**

*Big Color*

May 10–September 3, 2010

*Big Color* is a selection of six prints from LVAC's permanent collection. As indicated by its name, *Big Color* consists of works by artists associated with the Color Field school of painting. Emerging from the Abstract Expressionist movement of the 1950s, Color Field painting is characterized by large areas of local color that emphasize the



surface flatness of the canvas or paper. In the absence of a clear distinction between figure and background, visual interest lies in the tensions created by interactions between colors. Thus, Color Field painting encourages the viewer to experience the subjective possibilities of color and the artistic validity of nonrepresentational abstraction. Presenting six prints executed between the 1960s and the 1990s, *Big Color* explores how main proponents of the Color Field style interpreted the tenets of the school onto paper using a variety of printmaking methods. The exhibition features the work of Gene Davis (1920–1985), Friedel Dzubas (1915–1994), Judith Murray (b. 1941), Alan Shields (1944–2005), and Clifford Singer (b. 1955).

*Works from the Weisfield Collection*

September 13, 2010–February 7, 2011

The Dean’s Gallery presented 14 newly acquired artworks from the List Visual Arts Center’s Student Loan Art Collection. These prints are the first part of a larger planned gift from Cynthia F. and Dr. Michael W. Weisfield, MIT Class of 1966.

The works presented reflect the Weisfields’ diverse interests in printworks. They are from the 1840s to the 1990s, in a variety of mediums such as etching, lithograph, and newspaper print. Most of them are black and white and were created by an international selection of artists, such as Leonard Baskin, Honore Daumier, Shoichi Hasegawa, and Marc Chagall, a pioneer of modernism and one of the greatest figurative artists of the 20th century.



*Installation view of the Dean Gallery’s exhibition Works from the Weisfield Collection*

*Berenice Abbott: Portraits*

February 14–June 17, 2011

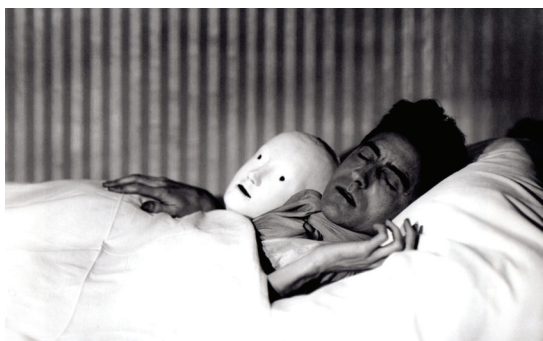
The Dean’s Gallery presented 18 black-and-white portraits by famed American photographer Berenice Abbott. These newly acquired works are part of LVAC’s Student Loan Art Collection.

Abbott was born in Springfield, Ohio, in 1898; studied at Ohio State University in 1917; and moved to New York to study sculpture in 1918. She began her career in

photography working as Man Ray's assistant in Paris in 1923. She had no knowledge of photography when she started working for him, but after a few years she had gained enough experience to open up her own Parisian studio. Her subjects included artists, literary writers, and other prominent intellectuals living in, or passing through, the City of Light.

Most of the portraits exhibited were made during Abbott's years in Paris. Among the figures she photographed were French surrealist writer René Crevel, American social activist and philanthropist Dorothy Whitney, early jazz drummer Charles "Buddy" Gilmore, Pulitzer Prize-winning poet Edna St. Vincent Millay, and prominent writer and artist Jean Cocteau.

In the 1940s, Abbott became interested in the integration of art and science. She worked as photography editor for *Science Illustrated* from 1944 to 1945 and joined the MIT-initiated Physical Science Study Committee of Education Services Inc., where she used photography to demonstrate laws of physics. She died at her home in Monson, Maine, in 1991 at the age of 93.



*Berenice Abbott, Cocteau in Bed with Mask, Paris (1927). Gift of Ronald Kurtz '54, © 2008 Berenice Abbott/Commerce Graphics, Ltd., Inc.*

Ronald Kurtz '54 has generously donated many of Abbott's photographs to MIT, including the works seen here and 20 photographs in the new Sloan School of Management building. Kurtz is the president of Commerce Graphics Ltd. in New York, a company created to administer and provide access to Berenice Abbott's photographs.

### Interpretive Program Highlights

- Artist talk with exhibiting artist Frances Stark (October 21, 2010).
- Screening of two short films by Emily Wardill: *Ben* and *Sick Serena and Dregs and Wreck and Wreck*. These two 16-mm films, screened in conjunction with Wardill's exhibition, combine theatre, visual culture, allegory, and "knots" in historical time along with the artist's heightened use of filmic narrative. *Ben* (2007) is based on one of Freud's psychological studies in which hypnosis is used to induce a negative hallucination, or the active removal of perception (where hypnotized subjects become convinced they cannot see an object that is actually there). *Sick Serena and Dregs and Wreck and Wreck* (2007) revolves around a story based on a stained-glass window, told through the artifice of cinematic melodrama (October 28, 2010/December 9, 2010).
- Tour of MIT's public art collection led by LVAC public art curator Alise Uptis (November 6, 2010).

- Artist talk by exhibiting artist Melvin Moti (November 17, 2010).
- Talk by MIT philosophy professor Alex Byrne about the philosophy of mind (particularly perception and consciousness) (December 2, 2010).
- Panel discussion with Bill Arning, director of the Contemporary Arts Museum Houston; Johannes VanDerBeek; and Sara VanDerBeek. The discussion was moderated by LVAC curator João Ribas (February 3, 2011).
- Two screenings of films by Stan VanDerBeek. Combining innovative animation techniques with filmed sequences and found footage, VanDerBeek fused experimental film with social critique and anti-war imagery. VanDerBeek incorporated animated collages, live action, found footage, and stop-motion in his widely imaginative films throughout the 1960s. These two screenings presented additional film works not on view in the artist's LVAC exhibition *The Culture Intercom* (February 17/March 31, 2011).
- Conversation with LVAC curator João Ribas and former CAVS director and artist Otto Piene. Piene succeeded György Kepes as director of CAVS in 1974. In his nearly 20 years as director, Piene built on the legacy of Kepes by fostering a creative collaboration of artists, scientist, and engineers including Stan VanDerBeek. Piene shared his thoughts on VanDerBeek's involvement with MIT and CAVS (February 24, 2011).
- Gallery talk by Fred Barzyk and David Atwood of WGBH Television. In 1970, WGBH worked with Stan VanDerBeek to produce *Violence Sonata*, a mix of live studio transmission and prerecorded video work that questioned violence and race relations in America. Barzyk and Atwood served as the directors of the televised production and broadcast. This talk highlighted WGBH's involvement in this significant experiment in early new media art (March 10, 2011).



*Exhibiting artist Melvin Moti gave a public lecture in conjunction with his LVAC exhibition *The Prisoner's Cinema**



*Panel discussion at the opening reception for Stan VanDerBeek: *The Culture Intercom*. Pictured left to right: Bill Arning, director of the Contemporary Arts Museum Houston; Johannes VanDerBeek; Sara VanDerBeek; and LVAC curator João Ribas.*



*Otto Piene in conversation with LVAC curator João*

- Artist talk with Joan Brigham. A research fellow from 1974 to 1999 at MIT's Center for Advanced Visual Studies, environmental artist Joan Brigham pioneered the use of steam in her work. She participated in Documenta 6 in Kassel, Germany (1977), with *Centerbeam* and worked on a number of works collaboratively with Stan VanDerBeek, including *Steam Screens* and *Under Aquarius*. Brigham discussed these works and her collaborative relationship with VanDerBeek (March 17, 2011).
- Public art tour with LVAC public art curator Alise Uptis (March 19, 2011).
- Numerous gallery talks by LVAC curator João Ribas, educator Mark Linga, and director Jane Farver.
- Hands-on art-making activities for families and children and guided tours of the public art collection as part of MIT's 150th anniversary open house (April 30, 2011).
- Panel discussion with Gustavo Buntix and Marilys Belt de Downey, moderated by curator Valerie Smith (May 4, 2011).
- "Video Trans Americas: A Talk by John Hanhardt." Film/video curator John Hanhardt met Juan Downey in the early 1970s, and his first project with the artist at the Whitney Museum of American Art, in 1976, was the large-scale media-art installation *Video Trans Americas*. Hanhardt shared his insight on this seminal work and his relationship with the artist (June 23, 2011).



*Parents and children participate in hands-on art-making activities sponsored by LVAC as part of MIT's open house event.*



*Juan Downey: The Invisible Architect panel discussion. Pictured left to right: catalogue essayist Gustavo Buntix, exhibition curator Valerie Smith, and Marilys Belt de Downey.*

## Tours

LVAC curatorial and education staff led 86 gallery tours for the general public and the MIT community, MIT alumni, video and photography students, and MIT art and architecture students as well as groups from the Art Institute of Boston; Boston University; the Council for the Arts at MIT; Emerson College; Emmanuel College; Harvard University (Loeb fellows and Visual and Environmental Studies Group); Lesley University; the LVAC Advisory Committee; the Massachusetts College of Art and Design; the MIT Comparative Media Studies program; the MIT History, Theory, and Criticism

Program; the MIT Program in Art, Culture and Technology; Montserrat College; the Rhode Island School of Design; the School of the Museum of Fine Arts, Boston; Simmons College; Suffolk University; Tufts University; the University of Massachusetts at Amherst; the University of Massachusetts at Lowell; and Wentworth Institute.

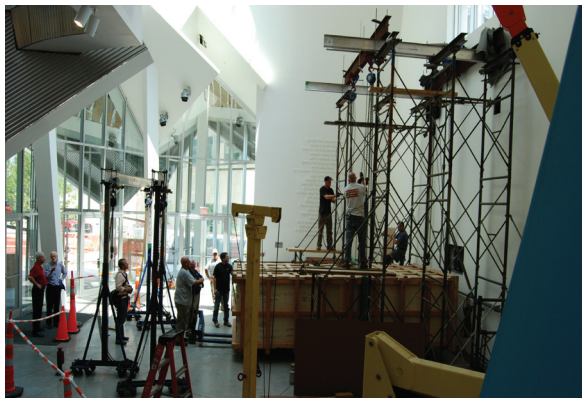
## Collections

### Permanent Collection

*Through Layers and Leaves (Closer and Closer)*, a steel sculpture by Martin Boyce, was sited in the main lobby of Building 76 (the David H. Koch Institute for Integrative Cancer Research). This installation was commissioned with MIT Percent-for-Art funds and a generous gift from the family of Robert S. Sanders, MIT Class of 1964.



View of *Through Layers and Leaves (Closer and Closer)*, a new Percent-for-Art work by Martin Boyce.



A rigging crew prepares to install Anish Kapoor's *Non-Object (Plane)* in the Stata Center.

donor; Robert Sanders '64 and the Sanders family; the David W. Bermant Foundation: *Color, Light, Motion*; and Julian Cherubini '57.

In addition to the Percent-for-Art acquisitions described above, two paintings by Ben Wilson, *Interlocks* and *Blue and Gold Stripes*, were gifts to the permanent collection from Joanne Jaffe, president of the Ben and Evelyn Wilson Foundation.

### Student Loan Art Program Collection

Forty-seven artworks entered the Student Loan Art Collection. Recent Student Loan Art Collection acquisitions include prints

Anish Kapoor's *Non-Object (Plane)* was sited in the Taiwan Semiconductor Manufacturing Company Lobby of the Ray and Maria Stata Center (Building 32) during August 2010.

Kapoor's work for MIT was made possible by donations that supplemented the available Percent-for-Art funds, including generous gifts from an anonymous



Recently installed Percent-for-Art work *Non-Object (Plane)* by Anish Kapoor.

by Dayanita Singh (purchased with funds from the Student Center Preview Program) and Antonio Caro (purchased with funds from the Alan May Endowment). Purchases made with gifts from Brit d'Arbeloff, Karen and Greg Arenson, Karen Ho, Colleen and Howard Messing, John and Cynthia Reed, Sara-Ann and Robert Sanders, Sarah Sarvis, and Federico Milla include prints by Sarah Morris, Fia Backstrom, Raymond Pettibon, Jeremy Deller, Albert Oehlen, John Stezaker, Carlos Cruz Diez, Carmen Herrera, and Leon Ferrari.

Three unframed artworks for the Student Loan Art Collection were donated by Cynthia F. and Dr. Michael W. Weisfield '66). All of the works, by Stanley William Hayter, Ibram Lassaw, and George Ortman, are from the 1970 *Peace* portfolio.

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

Begun in 1968, MIT's Percent-for-Art program allocates up to \$250,000 of each new capital project budget for the purchase or commission of art for public spaces. Through the Percent-for-Art program, MIT students, faculty, and staff are given the opportunity to have daily contact with works by some of the most important artists practicing today, while selecting the artists and implementing their projects provides artists direct contact with great scientists and scholars.

This year the Percent-for-Art program made possible the commissioning of two new sculptural works. Anish Kapoor's *Non-Object (Plane)* was sited in the Taiwan Semiconductor Manufacturing Company Lobby of the Stata Center (Building 32) during August 2010, and Martin Boyce's *Through Layers and Leaves (Closer and Closer)* was finished in February 2011 in the lobby of the Koch Institute (Building 76).

Born in Mumbai (Bombay, India) in 1954, Anish Kapoor has lived and worked in London since the early 1970s, attending Hornsey College of Art and the Chelsea School of Art and Design. Kapoor has been widely exhibited internationally since the 1980s, including solo exhibitions at the Kunsthalle Basel in Switzerland, Reina Sofia in Madrid, the Tate Gallery in London, the Boston Institute of Contemporary Art, and the Guggenheim in Bilbao and New York. In 1990 Kapoor represented Britain at the Venice Biennale, where he was awarded the Premio Duemila prize, and in 1991 he was awarded a Turner Prize, the UK's most prestigious contemporary arts award. Included among his numerous public artworks are *Cloud Gate* (Millennium Park, Chicago) and *Sky Mirror* (Rockefeller Center, New York).

MIT's *Non-Object (Plane)* is a monumental, concave form of mirror-polished stainless steel. The work's delicate surface provides a striking counterpoint to its scale as well as the eccentric forms and metal cladding of the Stata Center's Frank Gehry architecture. These properties are evidence of Kapoor's interest in questioning conventionally dichotomous relationships such as form and space, presence and absence, and surface and depth.

Donna de Salvo, chief curator at the Whitney Museum of American Art in New York, is contributing an essay on *Non-Object (Plane)* to LVAC's series of free public works brochures.

Martin Boyce was born in 1967 in Hamilton, Scotland, and currently lives and works in Glasgow. Boyce studied at the Glasgow School of Art, receiving a BA in environmental art and an MFA degree. He was selected as Scottish representative for the 2009 Venice Biennale, and his work was included in the 2007 Sculpture Projects Münster. Recent solo exhibitions took place at Ikon Gallery (Birmingham, England), Westfälischer Kunstverein (Münster, Germany), and Centre d'art Contemporain (Geneva, Switzerland). Boyce is currently a nominee for the Turner Prize.

*Through Layers and Leaves (Closer and Closer)* is made up of a three-dimensional metal fence fixed to the lobby wall of the Koch Institute and, beneath it, three custom-made ventilation grills. Hidden in the design of each grill (which repeat the quadrilateral forms structuring the wall screen) are letters that spell “closer” “and” “closer.” The work draws on historical precedents in modernist public sculpture and is simultaneously dense with site-specific meanings. A particularly important source for Boyce’s work are four concrete trees that appeared in the Exposition des Arts Décoratifs et Industriels Modernes in Paris in 1925, designed by brothers Jan and Joël Martel. Through a series of loose formal experiments, Boyce transformed the trees’ triangles, parallelograms, and irregular geometries into a lexicon of forms, and the “incomplete repeat” pattern in the fence and grills of *Through Layers and Leaves (Closer and Closer)* is the result.

In order to discern the words etched in the grills, we have to draw near and low to the wall, which shifts our attention toward the threshold between the public space of the lobby and the inner workings of the building. Our actions could be thought to loosely imitate the process by which scientists, such as the ones who work in this building, might seek to discern meaningful patterns in nature. Boyce likens the process of encountering them to “recognizing forms and molecular structures through a microscope.”

This work was commissioned with funds from the Percent-for-Art program, with additional generous support from the Robert D. '64 and Sara-Ann Sanders family.

Christy Lange, an editor at *Frieze*, has written an essay on the piece for LVAC’s series of free public works brochures.

The work was dedicated, with the artist present, on April 26.

### Public Art: Other Additions

A further notable addition to MIT’s public art collection is *Wall Drawing #254* by Sol LeWitt, a gift of Roy and Dorothy Lavine. In August, the work was installed on a dedicated wall in a conference breakout area located on the second floor of the MIT Sloan School of Management (Building E62).



Visitors touring MIT’s public art collection admire *Wall Drawing #254* by Sol LeWitt.

As a result of activity in 2010–2011, there are now 60 works of art in the MIT public art collection. Located throughout campus, these public works not only enhance the quality of MIT’s visual environment, providing aesthetic pleasure; the collection also traces how the visual arts have reflected and expressed complex social, scientific, and technological issues of the 20th and 21st centuries.

### Public Art: Conservation

*Transparent Horizon* (1973) by Louise Nevelson was conserved and repainted in August, as were Frank Stella’s *Loohooloo* and *Heads or Tails*. Bernar Venet’s *Two Indeterminate Lines* was treated in May.

*Aesop’s Fables, II* (2005) by Mark di Suvero was re-sited in September in conjunction with the creation of the North Court adjacent to the new Koch Institute and the Stata Center. The work is scheduled to undergo conservation and repainting.



Conservators begin repainting *Transparent Horizon* (1973) by Louise Nevelson.

Pablo Picasso’s concrete sculpture *Figure découpée* (1963/1975) remains in storage while renovations and landscaping are completed surrounding the Arthur D. Little Building (E60). It is shortly to be re-sited in the East Garden between E62 and E60. Views of the work will be afforded from numerous areas of E62 as well through as an open-air approach to the garden from Memorial Drive; this siting will permit the work to be on view to the public while remaining protected from harmful car exhaust. The work will be conserved on-site after installation.

### Campus Public Art Audio Tour

In conjunction with an effort funded by the Institute of Museum and Library Services to reach new audiences and more deeply engage current audiences via online technologies, LVAC has continued planning and developing an audio tour of the campus art collection. Approximately 45 publicly sited works will be featured. The segments will provide contextual and historical details on the art and artists, often by the artists themselves. The audio tour will be included as streaming audio on a centerpiece of the earlier effort—an interactive online art map—and will be accessible via podcasts and telephone. LVAC is further exploring the option of including MIT’s public art in a map application for smart phones, to complement this year’s inclusion of MIT’s public art collection on the main MIT Campus Map ([whereis.mit.edu](http://whereis.mit.edu)).

In addition, the List Center’s educator and public art curator are creating a volunteer tour guide program to provide additional tours of the public art collection in an effort to meet increased demands.



## Administrative Changes

Director Jane Farver retired from the List Center after nearly 12 years of service. She will be taking on a few freelance projects. Assistant director David Freilach was named acting director while a search committee, guided by search firm Phillips Oppenheim, undertakes an international search for her replacement.

Public art curator Patricia Fuller retired after four years of service not including several years as a consultant. Alise Upitis (PhD '08) was hired on a one-year, renewable contract as public art curator; she came to LVAC from a position as visiting scholar in the MIT Program in Art, Culture and Technology in the CAVS archive and previously served as assistant curator at the Las Vegas Art Museum.

LVAC registrar John Rexine resigned his position to become registrar at the Monterey Museum of Art in Monterey, California. Diane Kalik joined the List Center as the new registrar for one year, pending the hiring of a new director. She was previously a contract registrar and worked at the American Federation of the Arts and Sotheby's Auction House.

The LVAC staff provided training for 16 interns from the Art Institute of Boston, the Chinese University of Hong Kong, Claremont College, Colgate University, the Glasgow College of Art, Harvard University, the Massachusetts College of Art and Design, MIT, the School of the Museum of Fine Arts, Simmons College, Tufts University, the University of Art and Design (Helsinki), Ursinus College, and Vassar College.

## Finances/Funding

- MIT's dean for graduate education provided \$7,650 for special projects.
- The Massachusetts Cultural Council awarded \$8,600 for general operating support, an increase of more than 10% from previous levels.
- MIT's Campus Activities Complex provided \$3,000 for the purchase and framing of artwork for the Student Loan Art Program.
- The Council for the Arts at MIT awarded \$30,000 for programming and an additional \$30,000 for conservation of art.
- Advisory committee members contributed nearly \$15,000 toward the Director's Discretionary Fund.
- Individuals donated more than \$25,000 toward endowments, exhibitions, art conservation, general support, and public art.
- *Frances Stark: This could become a gimick [sic] or an honest articulation of the workings of the mind* was funded by the Andy Warhol Foundation for the Visual Arts, the Barbara Lee Family Foundation, and an individual.
- *Melvin Moti: The Prisoner's Cinema* was funded by the Mondriaan Foundation, the Netherlands Cultural Services, and an individual.
- *Emily Wardill: Game Keepers Without Game* was funded by an individual.

- *Stan VanDerBeek: The Culture Intercom* was funded by the Art Mentor Foundation Lucerne, the National Endowment for the Arts, a federal agency, an MIT alumnus, the Union Pacific Foundation, the Brown Foundation Inc., and the patrons, benefactors, and donors to the Major Exhibition Fund of the Contemporary Arts Museum Houston.
- *Juan Downey: The Invisible Architect* was funded by the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, a federal agency, an MIT alumnus, the Dedalus Foundation, the Milton & Sally Avery Arts Foundation, and Fundación Cisneros/Colección Patricia Phelps de Cisneros.
- The Phoenix Media/Communications Group donated approximately \$3,000 in in-kind advertising in its various publications.
- The Friends of Boston Art group raised \$10,100 from 34 members this year.
- Upcoming exhibitions have received funding from the Emily Hall Tremain Foundation (\$150,000), the Goethe-Institut Boston (\$2,000), and the Consulate General of Denmark (\$2,000).

## Future Goals

- Augment an endowment fund for the acquisition of works of art for the permanent collection.
- Establish a direction for collecting works of art for the permanent collection that is in keeping with MIT's contributions to contemporary art history, particularly conceptual, time-based, and performative works.
- Continue to revamp the LVAC website to better provide information about exhibitions, public programs, the Student Loan Art Program, and the permanent collection, including the Percent-for-Art program, and to provide additional opportunities for artists to do web-based projects.
- Develop comprehensive educational materials about all of the MIT Percent-for-Art projects, including documentary videotapes about the Percent-for-Art and artist-in-residence projects.
- Continue to use works from the permanent collection to create small exhibitions throughout the campus, changing the focus of the collection from office decoration to art.
- Enhance the artist-in-residence program to better serve both students and artists.
- Expand the Advisory Committee and improve long-range planning efforts.
- Attract major new gifts of art and/or acquisition funds for the MIT collection.
- Seek gifts for the new endowment fund for art conservation.
- Upgrade the current heating/ventilation/air conditioning unit in the Bakalar Gallery. This is scheduled for October 2011. The upgrade will ensure greater control over the relative humidity and temperature throughout the year.
- Explore options for additional space for exhibitions, art storage, and offices.

- Increase staffing to the level required to maintain the comprehensive exhibition, publications, and public programming expected of LVAC.

### Personnel Information

Director Jane Farver presented a paper at the Busan Biennale in Busan, South Korea. Over the course of three days in October 2010, she presented a series of lectures about the List Visual Arts Center and its programs at the National Taiwan University of Arts in Taipei. She also participated in a panel on “The Museum’s Social Responsibility and Cultural Practice” at the National Taiwan University of Arts in June 2011. Farver was appointed artistic director for the 2011 Incheon Women Artists Biennale in Incheon, South Korea. She also served as a visiting critic working with a video class at the School of the Museum of Fine Arts in Boston. In addition, she conducted a public interview with artist Kimsooja for the School of Visual Arts in New York and attended the Contemporary Arts Directors Conference in Chicago in November 2010. She also served as a panelist for the Bogliasco Foundation and the Ligurian Study Center. Farver was presented the 2011 György Kepes Fellowship Prize on May 4, 2011.

Curator João Ribas presented his research on Stan VanDerBeek for the “Systems, Process, Art, and the Social” symposia as part of the MIT 150 Festival of Arts, Science and Technology. In addition, he lectured at Harvard University, Brown University, and the Glassell School of Art of the Museum of Fine Arts, Houston, and was a visiting curator at the School of the Museum of Fine Arts and MassArt. He was elected a board member of the American chapter of the International Art Critics Association.

Public art curator Alise Upitis served as a guest lecturer and visiting critic for professor Ute Meta Bauer’s 4.365/4.366 Advanced Projects in Visual Arts, professor Antoni Muntadas’ 4.367/4.368 Studio Seminar in Public Art, and professor Gediminas Urbonas’ 4.303 Art, Architecture, and Urbanism in Dialogue. She was an invited speaker at the Signet Society (Harvard University) and served as guest critic at the Massachusetts College of Art and Design. Her work is included in the edited volumes *Intellectual Birdhouse* (Rodopi), *A Second Modernism* (MIT Press), and *N52: On Art + Research at MIT*.

Assistant director David Freilach participated in the Rhode Island School of Design’s year-end Fine Art Portfolio Review with graduate and undergraduate students.

LVAC registrar Diane Kalik recently undertook specialized training classes in New York City focusing on LVAC’s Embark Collections database software program.

### Advisory Committee

The List Visual Arts Center Advisory Committee, composed of MIT alumni, art professionals, artists, and collectors, met twice during the 2010–2011 season, once at MIT and once in New York. The committee’s bylaws are being reviewed for structural changes.

**David Freilach**  
Acting Director

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