

## List Visual Arts Center

The mission of the MIT [List Visual Arts Center](#) (List Center) 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 and in the Cambridge/Boston area. In doing so, the List Center 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 List Center 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 that involves MIT students, faculty, and staff; and extensive interpretive programs designed to offer the MIT community and the public diverse perspectives about the List Center's changing exhibitions and MIT's art collections.

### Current Goals

- Continue to present the finest national and international contemporary art that has relevance to the community
- Continue to provide new scholarship through publications of catalogs that supplement the center's exhibitions
- Preserve, conserve, and re-site works from the permanent collection
- Engage and partner with the MIT community
- Increase cross-disciplinary and collaborative use of the List Center's exhibitions, programs, and facilities
- Fund an endowment for art conservation at a level appropriate for the collection's requirements
- Successfully meet the reaccreditation requirements of the American Association of Museums
- Increase our visibility through the use of our new branding and marketing campaign
- Increase audience engagement and participation from the MIT campus as well as the Boston area and beyond by providing more interpretive and outreach programs
- Increase our media presence through aggressive use of social media

- Grow the List Center's Advisory Committee, garnering additional support and leadership
- Increase staffing levels to enhance the center's ability to present ambitious world-class programming
- Engage in long-range planning for the List Center's future
- Successfully represent the United States with an exhibition of new works by Joan Jonas at the 2015 Venice Biennale
- Leverage all of the opportunities—financially as well as in terms of visibility and international status—created by being the representing institution at the Venice Biennale

### Accomplishments

The US State Department selected Joan Jonas to serve as the representative for the United States at La Biennale di Venezia International Art Exhibition, the world's most prestigious contemporary art event. Jonas, who began teaching at the Institute in 1998, is currently a professor emerita in the MIT Program in Art, Culture and Technology (ACT). The US pavilion is curated by Ute Meta Bauer, a former colleague of Jonas at MIT and currently the director of the Centre for Contemporary Art at Nanyang Technological University in Singapore, and by List Center director Paul C. Ha, who also serves as commissioner for the project.

The List Center achieved attendance of 17,720, and the center's website registered 226,413 page views.

As of June 30, 2014, the List Center had 4,510 Twitter followers, along with 8,830 likes on Facebook and 415 Instagram followers. The center's YouTube page now has 13 videos posted, and there have been 1,035 views since the page was launched in February 2014.

Six exhibitions in the List Center galleries and three List Projects exhibitions were organized (the List Projects series consists of exhibitions of emerging artists scheduled off cycle from other exhibitions to ensure that there is always work on view in the galleries).

Three catalogues were published: *Helen Mirra: Edge Habitat Materials*, a survey of Mirra's works; *Sonia Almeida: Forward/Play/Pause*, a limited-edition artist's book produced on the occasion of Almeida's first US solo exhibition at the List Center; and *Joachim Koester: Of Spirits and Empty Spaces*, published as an accompaniment to five independent exhibitions of Koester's work (including one at the List Visual Arts Center).

A total of 39 new works were added to the Student Loan Art Program. Also, 54 works—by gift and purchase—were added to MIT's collection.

Seventy groups were offered staff-led tours of exhibitions and the permanent art collection on campus. These tours were open to MIT faculty, staff, and students; visitors from other universities; and the general public.

Joan Jonas' Venice Biennale announcement was featured in the *New York Times*. In addition, the *Boston Globe* ran a feature article on Jonas. *Chris Marker: Guillaume-en-Égypte* was reviewed by William Kaizin in the January 2014 issue of *Artforum*. The exhibit was also featured in the *Boston Globe* and the online edition of *Mousse* magazine. Other recent press coverage included a profile of artist Kambui Olujimi in the February 2014 issue of *Modern Painters* magazine. *Sonia Almeida: Fast/Forward/Play* was chosen by Sebastian Smee as a winter 2014 critic's pick in the winter arts preview section of the *Boston Globe*, and was the subject of a review in *Art in America*. *Big Red and Shiny* featured a positive profile of the List Center's outreach efforts focusing on the Ampersand Concert Series (monthly concert presentations organized by and presented in collaboration with MIT's student radio station, WMBR). The *Boston Globe*, *Artfuse* (a web-based visual arts magazine), and BostonHassle.com reviewed Hans Op de Beek's *Staging Silence (2)*.

The List Center continued to build its marketing brand with the launch of a new website. The new site, designed and developed by branding and design firm TOKY, is part of a complete brand overhaul and is intended to work in concert with revamped identity, signage, and print materials. The site's public art map shows all of the center's campus-wide displays, and, when viewed on a mobile device, the site tracks the user's location, guides the user through the campus, and provides audio tours of selected works. The site also includes Google search integration and search filtering options for past exhibition and program archives. A social connect page features live links to List's Twitter, Instagram, Facebook, and YouTube social media pages. Social media users using #mitlist in their postings will have their posts featured on this website page.

Conservation treatment was carried out on Tony Smith's *For Marjorie* and Michael Heizer's *Guennette*. Also, conservation was scheduled for Josef Albers' *Interaction of Color, Print XVIII-8*; Anish Kapoor's *Non-Object (Plane)*; Louise Nevelson's *Transparent Horizon*; and the interior of the Saarinen Chapel as well as Harry Bertoin's *Altarpiece for MIT Chapel*.

The Ampersand Concert Series, developed in partnership with WMBR, continued to offer monthly concerts featuring local and traveling musicians.

The List Center hosted a special tour of *Chris Marker: Guillaume-en-Égypte* for high-level donors associated with the Harvard Art Museums.

A newly commissioned Sara VanDerBeek photograph was installed on the second floor of Maseeh Hall as part of the Percent-for-Art program.

The List Center launched the Thursday @ the List program with the Graduate Student Council. The goal of the program's bimonthly events is to connect graduate students with ongoing exhibitions.

Outreach coordinator Courtney Klemens conducted a public art tour as part of the Admissions Office's Family Weekend celebration.

The List Center collaborated with ACT to stage a book launch for Florian Hecker.

The new In-gallery Chats program was launched. The program seeks to pair up a member of the MIT community with an object from an exhibition (most often related to that individual's research or passions) for an informal lunchtime talk in the galleries.

The List Center organized the first-ever Instagram contest connected to the Student Loan Art Program; student borrowers shared images of their selected works of art in their dorms and offices, and the contest winner received first choice in the 2014–2015 lottery.

### Exhibitions Presented at the List Center Galleries in Building E15

*List Projects: Ken Okiishi*

July 16–September 1, 2013

Bakalar Gallery



*Still from Ken Okiishi's video parapluies/paraplyer/'nobody can tell the why of it'/1857/oslo/2011. (Courtesy of the artist and Reena Spaulings Fine Art, New York)*

Ken Okiishi uses video as a means to explore circuits of communication, memory, and agency in and between networked cities through moments when language falls apart, meaning is dislocated, and analogies are incomplete or false. *List Projects: Ken Okiishi* featured three of Okiishi's works. Filmed in New York and Berlin, *(Goodbye to) Manhattan* (2010) consists of reimagined scenes from Woody Allen's iconic movie, using as the script the Google translation of the original film's official German translation. *parapluies/paraplyer/'nobody can tell the why of it'/1857/oslo/2011* (2011) overlays musicians—including members of existing Norwegian metal, klezmer-inspired, and indie bands and a boy soprano—interpreting a song from Jacques Demy's *The Umbrellas of Cherbourg*. *The Deleted Scene* (2012) takes as its starting point the opening scene of the Hollywood musical *Gold Diggers of 1933* and AP News, a self-organized, artist-run cinema space in Zurich.

*Student Loan Art Exhibition*  
September 3–September 20, 2013  
Hayden and Reference Galleries



*MIT graduate students viewing artworks in the Student Loan Art Program exhibition.*

The Student Loan Art Program attracted an audience of 2,651 to the List Center over the course of two weeks; 563 works were exhibited from the collection, with 824 total lottery entrants.

*Chris Marker: Guillaume-en-Égypte*  
October 18, 2013–January 5, 2014  
Hayden, Reference, and Bakalar Galleries



*Chris Marker, Koreans Untitled #4 (1957, printed 2009). (Courtesy Peter Blum Gallery, New York)*

The List Center, in collaboration with the Carpenter Center for the Visual Arts at Harvard University and the Harvard Film Archive, presented *Chris Marker: Guillaume-en-Égypte*, a survey exhibition of the work of renowned filmmaker and artist Chris Marker (1921–2012). The exhibition was one of the first comprehensive presentations of Marker’s pioneering work in writing, photography, film, video, and digital media, revealing his role as a unique chronicler of the second half of the 20th century through its images.

In the late 1960s, Marker's interest in time-based moving image production and political engagement led him to establish the SLON and Groupe Medvedkine collectives, whose aims were to make films collaboratively and to encourage industrial workers to produce their own films. From the striking French workers at the Rhodiacéta factory in *A bientôt j'espère* (1968) to Marker's reflection on the role of imagination in public life in *The Case of the Grinning Cat* (2006), the various works presented in the exhibition reflected Marker's ongoing engagement with politics.

Always an early adopter of new moving image technologies, Marker turned to the layering of images and the aesthetics of video, as well as computing and new media, in the 1970s and 1980s. The exhibition presented a comprehensive selection of Marker's work in video spanning several decades, including his pioneering use of digital technology in his landmark CD-ROM-based work *Immemory* (1998). As part of the exhibition, the Carpenter Center for the Visual Arts at Harvard University hosted two of Marker's most important installation-based works: *Owls at Noon Prelude: The Hollow Men*, a multimedia piece created in 2005 for the Museum of Modern Art, and *Silent Movie* (1995), commissioned by the Wexner Center for the Arts in Columbus, OH, to celebrate the centenary of the birth of film.

*List Projects: Kambui Olujimi*  
January 21–February 16, 2014  
Bakalar Gallery



*Artist Kambui Olujimi interacts with exhibition visitors as they participate in the photo exchange.*

*List Projects: Kambui Olujimi* featured *A Life in Pictures*, an interactive installation functioning as a social space where visitors were invited to exchange their own photos with selections from the artist's photo archive. For this project, Olujimi provided more than 2,000 of his own photographs to exchange with visitors' pictures from their lives. The picture exchange mimics the way the public shares images online but decontextualizes the exchange by creating a physical space for the giving and receiving of photographs. Participants were invited to record their thoughts about the personal photos that they had contributed and the ones they received from Olujimi's photo archive. Many schools brought their students to participate.

*Sonia Almeida: Forward/Play/Pause*  
 February 7–April 6, 2014  
 Hayden Gallery



*Sonia Almeida, Silver Screen (2013; oil on marine plywood). (Courtesy of Alford Collection of Contemporary Art, Cornell Fine Arts Museum, Rollins College)*

Sonia Almeida's work explores the disjunction between our sensory experience of color and the ways in which the scientific analysis of color is thought to provide facts about reality. Almeida engages the limits of abstraction as well as how elements traditionally associated with other mediums and disciplines can be operative in painting. *Sonia Almeida: Forward/Play/Pause* was curated by List Center assistant curator Alise Upitis, and an artist book with an essay by Upitis was published for the exhibition.

*Hans Op de Beeck: Staging Silence (2)*  
 February 7–April 6, 2014  
 Hayden Gallery



*Still from Hans Op de Beeck's Staging Silence (2). (Courtesy of the artist and Marianne Boesky Gallery, New York, © Hans Op de Beeck)*

Hans Op de Beeck's black-and-white video *Staging Silence (2)* is based around abstract, archetypal settings that lingered in the memory of the artist as the common denominator of the many similar public places he has experienced. Its on-camera construction and deconstruction lends the video a narrative that emphasizes the uncanny quality of spaces committed to memory. Op de Beeck's exhibit was curated by List Center director Paul C. Ha.

*Hourly Directional: Helen Mirra and Ernst Karel*  
 February 7–April 6, 2014  
 Hayden Gallery



*Photo by Ernst Karel.*  
 (Courtesy of the artist)

This exhibition consisted of a single work, Mirra and Karel's *Hourly directional sound recording, Mata Atlântica, Brazil* (2012), composed of location recordings made during 11 days of walking in remnants of coastal rainforests in southeastern Brazil. Stopping once each hour, Mirra and Karel used a compass to locate magnetic north and then worked to create a series of consecutive one-minute stereo recordings. These two-channel recordings were then paired for quadraphonic playback. *Hourly Directional: Helen Mirra and Ernst Karel* was curated by Alise Uptis. A book edited by Uptis—*Edge Habitat Materials*, a survey of Mirra's work from 1995 through 2009—was published in conjunction with the exhibition.

*List Projects: Pauline Curnier Jardin*  
 March 18–May 18, 2014  
 Bakalar Gallery



*Installation view of List Projects: Pauline Curnier Jardin.*

*List Projects: Pauline Curnier Jardin* featured three of Curnier Jardin's most recent films as well as a selection of related objects. Working in drawing, performance, music, installation, and film, Curnier Jardin crafts fictional adventures full of chance occurrences and wonders that nonetheless carry with them the potential for mishap or misfortune. Curnier Jardin's stories reveal a fascination with monsters, decorative objects, and animals, although her work expresses a particular awareness of the roles women have played in mythology, folklore, and conventional narrative cinema, roles that are commonly stereotyped as saint, witch, mother, or mystic. *List Projects: Pauline Curnier Jardin* was curated by List Assistant Curator Alise Uptis.



*9 Artists*

May 8–July 13, 2014

Hayden and Reference Galleries



*Installation view of Danh Vo's I M U U R 2. (Courtesy of the artist; Galerie Buchholz, Berlin; and Marian Goodman Gallery, New York; photo by Peter Harris)*

*9 Artists* is an international, multigenerational group exhibition that considers the changing role of the artist in contemporary culture. The exhibit brings together the expansive practices of some of the most provocative and engaged artists working today—Yael Bartana, Liam Gillick, Natascha Sadr Haghghian, Renzo Martens, Bjarne Melgaard, Nástio Mosquito, Hito Steyerl, and Danh Vo—whose viewpoints and approaches are diverse but who share a belief that art must engage with society. Through the works on view, the artists ponder the essence of citizenship, address geopolitics in an increasingly networked sphere, and seek to bring a new understanding to the changing nature of intimacy, love, and family; beyond the gallery walls, their ambitious and provocative efforts often extend to writing, performance, publishing, theory, and activism. The exhibition, organized by the Walker Arts Center, is curated by Bartholomew Ryan in collaboration with Alise Uptis.

### **Public Program Highlights**

#### **Artist Talks and Performances**

- Talk by Kambui Olujimi on the occasion of the opening of *List Projects: Kambui Olujimi* (January 24, 2014)
- Lecture by Hans Op de Beeck as part of the opening reception for the List Center's winter exhibitions (February 6, 2014)
- Quadrophonic sound performance by Ernst Karel in conjunction with the exhibition *Hourly Directional: Helen Mirra and Ernst Karel* (March 5, 2014)
- Talk by Liam Gillick to celebrate the opening of *9 Artists* (May 15, 2014)
- Talk by Renzo Martins in the context of his work for *9 Artists*, highlighting the analysis of his social sculpture done with MIT economics PhD student Ludovica Gazzè (May 16, 2014)

## Symposia and Seminars

The Max Wasserman Forum on Contemporary Art, which focused on Chris Marker, was presented November 16 and 17, 2013. The program featured panelists Nora Alter (Temple University film and media arts professor), Duncan Campbell (artist and filmmaker), Paul Chan (artist), Haden Guest (director of the Harvard Film Archive), Martha Rosler (artist), and curator/moderator João Ribas. The keynote speaker was filmmaker Jean-Pierre Gorin. In conjunction with the forum, the List Center presented special screenings of Duncan Campbell's *It for Others* (2013), a response to Alain Resnais and Chris Marker's *Statues Also Die* (1953).

Catalyst Conversations, a program promoting ongoing dialogue between art and science, held talks at the List Center between artist Eve Andrée Laramée and geographer Ronald Eastman, a symposium on STEAM (science, technology, engineering, art, math) education bringing together 10 speakers, and a symposium on technology and art in public places that featured six speakers.

A two-part reading discussion group and public art tour led by curatorial fellow Jeff De Blois on the intersection of art and walking was offered on March 19 and 29 in conjunction with *Hourly Directional: Helen Mirra and Ernst Karel*.

## Film

On October 23, 2013, a special screening of Chris Marker's 1967 film *A bientôt j'espère* (*Be Seeing You*) was held in partnership with the French Cultural Center in Cambridge. In addition, the List Center held special screenings of films selected by exhibiting artists in conjunction with their work, including *Kick That Habit* (1989); *Attention, Focus, and Motion* (1975); and *The Ballad of Narayama* (1983).

## Music

The Ampersand Concert Series, developed in partnership with WMBR, MIT's student radio station, held monthly concerts featuring local and touring musicians. Performers included harpist Mary Lattimore, telephonist Omnivore, electroacoustic duo Mem1, the Cloud Ludlum Ensemble, New Dog, and the band Wakes.

## Tours

A number of tours were led by Alise Upitis and Jeff DeBlois during the *Chris Marker: Guillaume-en-Égypte* exhibition. Also, Upitis led a special tour of that exhibit for high-level donors associated with the Harvard Art Museums.

List Center curatorial and education staff led 70 tours of the exhibitions and public art collection 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 Amherst College; Bowdoin College; Emerson College; the Massachusetts College of Art and Design (MassArt); the New England School of Art and Design (Suffolk University); Northeastern University; the School of the Museum of Fine Arts, Boston; the University of Massachusetts at Amherst; Harvard University; Tufts University; the Art Institute of Boston (Lesley University); Baltimore Community College; Montessori Community School; and Lincoln Sudbury High School (among other high schools).

## Global Events

The List Center participated in International Slow Art Day on April 12. Also, special tours and hands-on programs were held in conjunction with International Art Museum Day on May 18.

In recognition of the service and sacrifice to our country of military personnel and their families, the center participated in the 2014 Blue Star Museums initiative, a collaboration among the National Endowment for the Arts, the Department of Defense, and more than 2,000 museums across America.

## Collections

### Permanent Collection

The List Center added 54 artworks to the permanent collection:

- M.C. Escher's two-colored woodcut *Day and Night* (1938), a gift from Martin N. Rosen '63
- 10 Andy Warhol Extras from the Regular Editions and Extra Trial Proof prints donated by the Andy Warhol Foundation for the Visual Arts (Andy Warhol Photographic Legacy Program)
- Trevor Paglen's print *The Last Pictures* (EchoStar XVI/Artifacts in Geostationary Orbit, January 10, 2013), a gift from Leila Kinney
- 42 "oversized" artworks transferred from the Student Loan Art Program, including works by Doug Anderson, Eric Avery, Cecily Brown, Richmond Burton, Dan Christensen, Chryssa, George Condo, Jim Dine, Harold Eugene Edgerton, Valeriy and Rimma Gerlovina, Nancy Graves, Charles Hinman, Gary Hume, Alfred Jensen, Martin Kippenberger, Per Kirkeby, Robert Kushner, Lowell Nesbitt, Don Nice, Peter Plagens, Larry Rivers, Joan Snyder, Peter Stroud, Philip Taaffe, Joan Thorne, Jack Tworokov, Fred Wilson, and Terry Winters

The List Center installed 127 artworks on campus this year. Currently, there are 1,431 artworks sited in various locations on MIT's campus.

Eighteen artworks from the permanent collection were included in the *Putting into Form: A Particular Type of Reality* exhibition (August 26, 2013–August 8, 2014) at the Dean's Gallery (MIT Sloan School of Management). The exhibit featured artists Berenice Abbott, Romare Bearden, Bernd and Hilla Becher, Willie Doherty, Thomas Eggerer, Paterson Ewen, Adolph Gottlieb, Annette Kelm, Zoe Leonard, Walid Raad, Alan Saret, and Thomas Struth.

Seventeen works from the permanent collection are currently installed in Gray House. Paintings by Albert Bierstadt, Thomas Cole, Thomas Doughty, Winslow Homer, and George Inness Sr. were conserved by the Williamstown Art Conservation Center in advance of their installation in Gray House in August 2013.

## Student Loan Art Program Collection

The List Center added 39 artworks to the Student Loan Art Collection this year:

- A generous gift from Andrew Katz and Melinda Home of five artworks by artists Shepard Fairey, Raul Gonzalez, Alex Lukas, and Alex MacLean
- A generous gift from Cynthia F. and Dr. Michael W. Weisfield '66 of 11 artworks by artists Pierre Alechinsky, Karel Appel, Lars Bo, Amy Cutler, Johnny Friedlander, Etienne Hajdu, Michael Loew, Byron McClintock, Pablo Picasso, and Drystyna Smiechowska
- A generous gift from Julie and Gerald Jay Sussman of a print by Jules Halfant of Albert Einstein
- A painting by Hans-Peter Feldmann purchased with funds from Beth '79 and Richard '69 Marcus
- A print by Seth Price made possible through funds provided by Sara-Ann Sanders in honor of Martin Rosen '62
- A print by Jose Toirac/Meira Marrero, as well as the 2014 Artists Space Annual Edition Portfolio (consisting of five prints by Cory Arcangel, the Bernadette Corporation, Louise Lawler, Gedi Sibony, and Lawrence Weiner), purchased with funds from the John Taylor Endowment
- The Alternative Museum Benefit Portfolio (1992) of 10 serigraphs by artists Ida Applebroog, Luis Cruz Azaceta, Leon Golub, Luis Jimenez, Jerry Kearns, Komar & Melamid, Adrian Piper, Ben Sakoguchi, Andres Serrano, and Lorna Simpson, purchased with funds from the Alan May Endowment
- A print by Paul Pescador, two photographs by Remi Thornton, and a photograph by Rachel Perry Welty, purchased with funds from MIT Friends of Boston Art

Twelve Student Loan Art Program acquisitions from 2012–2013 were featured in an exhibition installed in mid-August in the Stratton Student Center. Curated by Alise Upitis, the exhibition included *The Vera List Anniversary Print Portfolio* (six prints by artists Sarah Morris, Matt Mullican, Paul Ramírez Jonas, Fred Wilson, Dan Graham, and Fred Tomaselli) as well as works by Andrew Kuo, Matthew Brannon, Eileen Quinlan, Alex Hubbard, Rodney Graham, and Peter Fischli/David Weiss.

This year there were 824 lottery submissions for the Student Loan Art Program. Of these, 415 student recipients were offered one of their first three choices, and 165 alternates were offered the opportunity to select from the remaining works. Overall, students borrowed 563 artworks this year.

## Percent-for-Art

The MIT Percent-for-Art program, an initiative begun in 1968, allocates up to \$250,000 from each new building project or major renovation for the commissioning or purchase of art for public space on the MIT campus. MIT's program is the first at a private institution of higher education in the United States, and it is also the most active, with over a dozen new works added to the collection since 2000. There were five active Percent-for-Art projects in 2013–2014: Fariborz Maseeh Hall (W1); Buildings E52, 2, and 66; and a new nanomaterials, structures, and systems facility.

The Percent-for-Art contribution to Maseeh Hall consists of photographs by seven internationally renowned artists, with the work of one artist on each of the seven residential floors of the building. The artists include Adam Fuss, Annette Kelm, Lisa Oppenheim, Vik Muniz, James Welling, and Anne Collier. These works were installed in June 2013.

A public dedication is being planned for fall 2014. A free, illustrated brochure with an essay by Alex Klein, program curator at the Institute of Contemporary Art, Philadelphia, will be available at Maseeh Hall to students and through a free download through the List's website.

On May 7, a newly commissioned Sara VanDerBeek photograph titled *Dusk/Dawn* was installed on the second floor of W1. Studying the public art on campus, she photographed details of the surface of Tony Smith's 1961 sculpture *For Marjorie* at dusk. VanDerBeek applied mirrored glass within the frame so that the work is transitional in its states of recognition. Details from the texture of the sculpture, streaks, and lines reveal it as an actual surface, but in the close view of the camera's capture it is also just as much simply color, light, and shadow.

A July press release announcing that Leo Villareal is receiving the commission for E52 will include the announcement that the building is to be named the Morris and Sophie Chang Building. Villareal's proposed work, a light sculpture in the building's north vestibule, will be the latest of the artist's large-scale, site-specific works. This effort is being coordinated with donor relations. Installation is planned for completion by January 2016.

The Building 2 Percent-for-Art committee selected Antony Gormley to commission a permanent public work. The artist proposes a sculpture that will consist of "a vertical chain of irregular polyhedra forming a loose spiral in the top-lit stairwell that connects the floor to the ceiling. It will be a dynamic web that catches the light from above and earths it. The sculpture will allow maximum transparency and interplay between the pragmatic and severe beauty of the architecture, and the shifting vantage point of people using the stairs." Installation is planned for completion by January 2016.

After a meeting to review potential artists for a project to be completed in Building 66, the building's art site advisory committee requested proposals from El Anatsui, Tauba Auerbach, Liz Lerner, Nick Mauss, and Sarah Morris. Overall, there was an interest on the part of the committee in selecting an artist whose work would create a conceptual, formal, and material dialogue with the pronounced angles and cement structures of the I.M. Pei-designed building.

A new nanomaterials, structures, and systems facility (MIT.nano) is under planned construction, and it has been given a Percent-for-Art allocation of \$250,000. This new building will support materials research at a nanoscale level and accommodate top programmatic priorities expressed by the deans of the School of Science and the School of Engineering. After two meetings, artist Olafur Eliasson's proposal was selected to be developed.

## Conservation

Josef Albers' screenprint *Interaction of Color, Print XVIII-8* (1963) was treated with funds received from the Josef and Anni Albers Foundation.

Joel Fisher's bronze sculpture *Horus* (1984)—installed on the third floor of the Media Lab—was inadvertently damaged by students and is being conserved by Daedalus.

Four works on paper in the Student Loan Art Collection were conserved at the Northeast Document Conservation Center (NEDCC). A Yoshisuke Funasaka lithograph, a Henry Pierson serigraph, an Otto Piene silkscreen, and a Yukihiisa Isobe lithograph were identified as needing treatment in a paper conservation survey completed by NEDCC in June 2008, and these works will be framed and available for students' selection in fall 2014.

Conservation was completed on Michael Heizer's 1977 pink granite sculpture *Guennette* (on extended loan from the Metropolitan Museum of Art) and Tony Smith's painted steel sculpture *For Marjorie*.

Jean-Robert Ipousteguy's *Cenotaphe* (1957) is being relocated from outside Building 13 to Eastman Court because of the MIT.nano project. The steel sculpture will be cleaned and conserved as part of this move.

Anish Kapoor's *Non-Object (Plane)* (2010) in the Stata Center has been treated for apparent damage along the bottom edge. Accumulations of a resin-like material (probably floor polish and sealant) were removed, revealing deep abrasions. These abrasions will require polishing; the artist's fabricator has examined the sculpture and has confirmed that treatment can take place on site. We await a proposal and estimate.

Two stickers were noticed on Louise Nevelson's sculpture *Transparent Horizon* (1975) this winter. Conservators successfully removed the adhesive residue during the spring.

Renovation of the interior of the Saarinen Chapel is scheduled for fall 2014. Areas where Theodore's Roszak's bell tower attaches to the roof will be re-footed to prevent further leakage, and the bell itself will be refitted with a digital ringing mechanism. Appropriate measures will be taken to protect Harry Bertioia's altarpiece during renovations. Both of these sculptures will be cleaned and conserved as part of the renovation project.

Conservators Josh Craine of Daedalus and Rika Smith of McNally & Associates will conduct surveys of the public art sculptures this coming year. This will help us prioritize conservation projects in the coming decade.

Scheduled cleaning and maintenance of public artworks continue: Anish Kapoor's *Non-Object Plane* is cleaned of dust and finger prints on a bimonthly basis; Frank Stella's *Loohooloo* and *Heads or Tails* were dusted and cleaned; Bernar Venet's *Two Indeterminate Lines* was oiled; and the bronzes—the Henry Moore on Killian Court and Building 14's Jacques Lipchitz and Dimitri Hadzi works—were washed and waxed. The other Henry Moore bronze in the E25 courtyard will be conserved in September 2014.

## Outreach

### Institute Partnerships

The fall and winter saw the forging of a number of new relationships across the Institute as well as the strengthening of existing ones. After a successful beginning to the Thursday @ the List program with the Graduate Student Council, a schedule of bimonthly events connected graduate students with the Chris Marker exhibition and *List Projects: Kambui Olujimi*. Students took tours of the exhibitions, enjoyed French wine pairings from Central Bottle, and created their own films to animate with zoetrope machines. In January, they met in the galleries with artist Kambui Olujimi and participated in the exhibition's photo exchange. Attendance averaged around 80 to 100 visitors. The List Center again participated in the Student Activities Office's Charm School and taught approximately 30 graduate and undergraduate students how to use "thinking routines" with examples from the Student Loan Art Collection.

Partnerships with other arts offices at MIT are important to the List Center. As such, we collaborated with the Program in Art, Culture and Technology to stage a book launch for Florian Hecker and consulted on applications for incoming freshmen by reviewing art portfolios for MIT Admissions. Also, outreach coordinator Courtney Klemens conducted a public art tour as part of the Admissions Office's Family Weekend celebration.

A new program called In-gallery Chats was launched in the fall. The program seeks to pair up a member of the MIT community with an object from an exhibition (most often related to that individual's research or passions) for an informal lunchtime talk in the galleries. This fall, assistant professor of French Catherine Clark and Comparative Media Studies student Desi Gonzalez led talks on objects from the Chris Marker exhibition. In the spring, senior lecturer in physics Peter Dourmashkin led a talk about the intersection of light and color for *Sonia Almeida: Forward/Play/Pause*, and Graduate Consortium in Women's Studies organizer Andi Sutton led a talk on *List Projects: Pauline Curnier Jardin*.

Kambui Olujimi's exhibition lent itself to collaboration with the MIT Center for Civic Media's Civic Media Lunch series. The series engages attendees in discussions with artists about work that includes civic-minded or public participation methodologies. Olujimi spoke about his project at the List Center and led 30 visitors through his exhibition while discussing its participatory power.

In addition, members of the MIT community heeded the call to volunteer at the Wasserman Forum this past fall; for some it was their first visit to the List Center, and many have carried on their involvement in a volunteer capacity for other programs.

Working with the Comparative Media Studies/Writing section, the List Center again participated in the Ilona Karmel Writing Prizes by offering funds for the Vera List Prize for Writing on the Visual Arts. This year, the prize was expanded to include first- and second-place awards for graduate students. Four writers were awarded for their exceptional work.

## Family Programs

Since the fall, changes have been made to family programs to solidify the events as a part of regular List Center programming. After the success of early iterations of these programs, Family Day is now offered once a month throughout the year, with additional special programming during school vacation weeks in February and April. Visitors of all ages explored the Chris Marker exhibition, *List Projects: Kambui Olujimi*, and the winter exhibitions, in addition to the List Center's public art collection, while experimenting through multidisciplinary drop-in workshops on printmaking, sequential drawing, mask making, photographic arts, sound-based art, and bookmaking. Attendance averaged around 50 visitors per workshop.

Family programs are supported through a strong force of volunteers. A corps of students and recent graduates from MIT, Harvard, and MassArt activate and facilitate programming for young visitors.

## Education Programs

The Chris Marker exhibition was particularly attractive to many art, filmmaking, and arts education classes in the region, and a number of groups scheduled guided visits to engage with the show. For example, List Center staff provided tours for classes from MassArt, the School of the Museum of Fine Arts, Emerson, and Amherst as well as students in MIT's freshman arts seminar.

*List Projects: Kambui Olujimi* similarly had many educational programs built into the experience of the installation. In order to provide high-quality, engaging visits to this show, the List Center hired eight facilitators to interact with visitors in the space. The facilitators received training on museum education best practices and met with Olujimi prior to the exhibition's opening.

Kambui Olujimi led a workshop titled "Writing Photographically" during MIT's Independent Activities Period in January. At the workshop, which reached capacity, attendees used photography from their own lives and the exhibition archive to explore creative narrative writing practices. Participants wrote and cocreated short-form prose, poetry, and photo essays in the exhibition space.

MIT students also had the chance to attend a workshop with artist Pauline Curnier Jardin in conjunction with her List Center exhibition. The workshop featured screenings of the artist's films, teaching from her "trance-narratives" methodology, and a preview of her show at the center.

## Community Presence

Connections with other community groups were a focal point of Kambui Olujimi's exhibition. In particular, the List Center reached out to seniors at Lincoln-Sudbury Regional High School who are interested in the arts (Olujimi is an alumnus of the school). Nearly 40 students from the school, many who attend through Boston's METCO (Metropolitan Council for Educational Opportunity) program, attended the event. In addition, the nonprofit creative writing center 826 Boston held a workshop for writers 8–11 years old as part of the exhibition during February Family Week, connecting the List Center with youth from the Roxbury/Dudley Square neighborhoods.



## Student Loan Art Program

To maintain contact with Student Loan Art Program borrowers in 2013–2014, the List Center devised its first-ever Instagram contest for borrowers to share images of their selected works of art in their dorms and offices. Over 500 borrowers were invited to share an image of their work and describe what it means to them for a chance to win priority in next year's lottery. One winner received first choice in the upcoming 2014–2015 lottery.

## Administration

Director Paul C. Ha completed his second full year with the List Center.

After an international search, Henriette Huldish was hired as the List Center's curator. Huldish was previously curator at Berlin's Hamburger Bahnhof contemporary art museum, where she produced a survey of Anthony McCall's work, and assistant curator at the Whitney Museum of American Art, where she co-organized the 2008 biennial. She replaced João Ribas, who left after four years as curator.

Alison Hatcher was hired to fill the empty position of registrar and joined the staff in late fall. She was working as a registrar for an area art consulting firm and had previously held numerous registrarial and curatorial roles in Illinois and the Boston area.

Jeff de Blois, a former curatorial intern at the List Center, was hired to be the inaugural curatorial fellow, a new Institute-funded position for a recent student wishing to embark on a career in museums and curatorial work.

Two new gallery attendants, Tricia Murray and Kevin Smith, joined the staff.

The List Center staff provided training for approximately 15 interns from numerous programs including Boston University, Harvard University, Keene State College, the School of the Museum of Fine Arts, Tufts University, the University of Massachusetts at Amherst, and Wellesley College.

## Finances/Funding

- The Chris Marker exhibition received support from numerous sources, including 8,000 euros from the French consulate in New York City, \$10,000 from the Dedalus Foundation, and \$10,000 from the Peter Blum Gallery. In addition, Harvard provided \$1,500 toward shared advertising, the French consul general hosted a private reception at his home, and French beer was donated for the opening.
- The *In the Holocene* catalogue received an \$8,000 grant from the Elizabeth Firestone-Graham Foundation.
- The Josef & Anni Albers Foundation provided funds for the conservation of a Josef Albers print.
- The Goethe Institute Boston provided \$1,250 for the participation of Hito Steyerl in the *9 Artists* exhibition.

- The Massachusetts Cultural Council increased its support from \$8,700 to \$11,000.
- More than \$15,000 was raised for Boston-related art purchases from nearly 30 individuals and couples in the MIT Friends of Boston Art group.
- In a change of policy, those who give larger gifts for any project will receive friends benefits for the coming year. Two new categories are being developed for these individuals: leaders (\$1,500) and patrons (\$5,000).
- MIT's dean for graduate education increased her support of graduate student events such as the Student Loan Art Program reception to \$8,000 per year.
- An alumnus donated \$500 toward the List Center's endowment.
- As a thank you for Alise Upitis' talk last December, the MIT Club of South Boston gave a \$350 gift to the List Center.
- The US State Department awarded \$250,000 to support the organization of the 2015 US pavilion at the Venice Biennale featuring the work of MIT professor emerita Joan Jonas. As of June 30, 2014, approximately \$500,000 has been raised from the MIT president, the provost, the associate provost, and the dean of the School of Architecture and Planning as well as various individuals and the Council for the Arts at MIT.
- The List Center hosted three announcement/cultivation events for Joan Jonas at a private home in Somerville, the Guggenheim Museum in New York, and Building E15 on campus.
- Fourteen Advisory Committee members gave gifts totaling approximately \$40,000. Most of the donations were discretionary, although a few were earmarked for certain specific purposes. Year-end letters brought in \$20,600 from eight nonmembers, and two other people made unsolicited gifts totaling \$105.
- A \$50,000 permanent increase to the List Center's budget for FY2015 has been secured thanks to Philip Khoury, along with an additional one-time increase of \$55,000 (it is hoped that this additional amount can be made permanent in FY2016). These funds (\$105,000 in total) represent the salaries and benefits currently paid by the center that are not supported by MIT.
- Artist galleries and the Flemish government donated \$8,200 for the winter exhibitions, which opened on February 6.
- Two foundations—the Milton & Sally Avery Arts Foundation and the Wolf Kahn & Emily Mason Foundation—awarded a total of \$6,000 toward the List Center's enriched outreach efforts.
- The Taylor Foundation added \$5,000 to the principal endowment it established several years ago in support of the Student Loan Art Program.
- Renzo Martens' participation in *9 Artists* was supported by donations of \$5,000 from the Dutch consulate in New York City and \$3,000 from the Netherland-America Foundation.
- An alumnus donated \$10,000 for artists' residencies.

- Several alumni and friends accompanied staff on a tour of the Frieze art fair in New York and donated approximately \$16,500 for art purchases.
- A special donor cultivation event was held in December at Art Basel Miami, a major international art fair.

### **Future Goals**

- Work toward a successful exhibition for professor emerita Joan Jonas, who is representing the United States at the Venice Biennale, and raise all necessary funds (\$1.4 million) toward the biennale
- Augment an endowment fund for the acquisition of works of art for the permanent collection
- Engage local, national, and international donors to contribute to the List Center's programs and endowment
- Increase awareness of the List Center's activities among MIT's student, faculty, and administrative audience
- Increase the local, national, and international visibility of the List Center's programs and activities
- Expand the Advisory Committee and improve long-range planning efforts
- Increase the collection and, through the use of the Student Loan Art Program, create additional programming
- Leverage technology to better provide information about exhibitions, public programs, the Student Loan Art Program, the permanent collection, and the Percent-for-Art program
- Develop comprehensive educational materials about all of the MIT Percent-for-Art projects, the Student Loan Art Program, and art on campus
- Enhance the artist-in-residence program to better serve both students and artists
- Attract major new gifts of art
- Seek gifts for the new endowment fund for art conservation
- Seek naming opportunities for staff positions and galleries
- Explore options for additional space for exhibitions, art storage, and offices
- Meet appropriate staffing needs required to maintain the comprehensive exhibition, publications, and public programming expected of the List Center
- Achieve reaccreditation from the American Alliance of Museums

## Personnel Information

Director Paul Ha was invited to participate as a visual arts panelist for the MacDowell Colony. In addition, he served as a Eureka Fellowship panelist at the Fleishhacker Foundation, as a host committee member for the Natural Resources Defense Council at an event honoring architect and artist Maya Lin, and as a panelist for the museum division of the National Endowment for the Arts. Ha remains a board member of the World Chess Hall of Fame and the MIT Museum. He is also an advisory board member of the Fabric Workshop and Museum in Philadelphia, and he continues to serve on MIT's Creative Arts Council and as a committee member for the National Advisory Network of the Smithsonian Archives of American Art.

Newly hired curator Henriette Huldish served as visiting curator at the multidisciplinary arts center Cornerhouse in Manchester, England, where she defined programming and strategy as part of an international group of advisors.

Assistant curator Alise Upitis was invited to speak at "Futures Past: Design and the Machine," a three-day conference on the institutional and intellectual history of research and visions for human-machine systems. Other participants included Felicity Scott of Columbia University, John Harwood of Oberlin College, Peter Galison of Harvard University, and David Mindell of MIT. Upitis was also invited to serve as moderator for the Hacking Arts Festival, which took place at the MIT Media Lab. Her chapter "Alexander's Choice: How Architecture Avoided Computer-Aided Design c. 1962" was included in *A Second Modernism: MIT, Architecture, and the 'Techno-Social' Moment* (MIT Press). She also served as guest reviewer for several ACT courses.

## Advisory Committee

The List Center Advisory Committee, composed of MIT alumni, art professionals, artists, and collectors, met three times at MIT during the 2013–2014 season. New Advisory Committee chair Geoff Hargadon and List Center director Paul Ha appointed subcommittee chairs for strategic planning (Per Gjørstrup), development (Jeanne Stanton), collections (David Solo), and nominating (Geoff Hargadon), and regular meetings have begun to take place.

Three new members were elected to the committee in May: MIT professor and art collector John Guttag, molecular biologist and arts patron Murray Robinson, and PhD candidate in art history Sebastian Schmidt. In addition, nonmember Drew Katz was appointed to work with Jeanne Stanton in overseeing the List Center's friends group.

Members Ute Meta Bauer and Charlie Coolidge stepped down during the year.

**Paul C. Ha**  
Director