

## MIT Program in Art, Culture and Technology

The MIT Program in Art, Culture and Technology (ACT) had a dynamic year of growth in academic year 2018, continuing its unique mission to promote leadership in critical artistic practice and deployment at MIT and beyond. ACT added to its faculty, welcoming a new director and a new assistant professor; diversified its student body and applicant pool; brought in new artist and scholar affiliates; broadened institutional affiliations; and expanded its global reach through a variety of projects, installations, and events—including a major symposium.

The program is strategically positioned within the MIT School of Architecture and Planning (SA+P) and continues the legacy of its influential predecessor, the Center for Advanced Visual Studies (CAVS), which famously expanded the notion of visual studies, enlisting science and technology in the production of art at the civic scale. As part of a broader campus-wide program celebrating CAVS's 50th anniversary, ACT curated and produced a range of programming that both commemorated CAVS and showcased the forms of artistic intelligence and inquiry of faculty, students, and alumni.

### ACT Grows

Artist and educator Judith Barry joined ACT as a tenured full professor in the Department of Architecture on July 1. Professor Barry succeeded Gediminas Urbonas as director, effective in January, and brings to the program an expansive background of producing immersive installations that incorporate performance, architecture, sculpture, video, and other media. Her versatility and range of production expertise make her a vital asset to ACT Master of Science students, as well as to the broader SA+P student body.

Filmmaker and installation artist Nida Sinnokrot accepted the Department of Architecture's offer of a tenure-track assistant professor position and joined ACT in January. Sinnokrot brings to ACT experience using art as a means of expressing fraught hybrid cultural and political identities and engaging with zones of trauma and conflict. In the spring, he taught 4.352/4.353 Cinemas of Resistance—Advanced Video and Related Media, as well as 4.354/4.355 Introduction to Video and Related Media.

Barry and Sinnokrot join Renée Green, Gediminas Urbonas, Azra Akšamija, and Joan Jonas (Emerita) as ACT faculty.

This year's returning lecturers included: Lara Baladi, Mario Caro, Marissa Jahn, and Tobias Putrih. ACT welcomed four new lecturers: Rasa Smite, Raitis Smits, Lucy Siyao Liu, and Lars Bang Larsen.

### Selected Honors and Recognition

In June, Professor Emerita Joan Jonas was announced as a recipient of the Kyoto Prize, Japan's highest private award for global achievement, given by the Inamori Foundation to top representatives of their respective fields who have also contributed significantly to humanity through their work. This is regarded by many as the most prestigious award available in fields that are traditionally not honored with a Nobel Prize.

In 2017, Associate Professor Gediminas Urbonas was selected as co-curator (with Nomedas Urbonas) of the Lithuanian Pavilion for the Venice International Architecture Biennale. The project, known as [The Swamp School](#), was designed to be a “changing, flexible, open-ended infrastructure that supports experiments in design, pedagogy, and artistic intelligence.” The exhibition opened May 26, 2018 and will end November 25, 2018.

Laura Serejo Genes SM '18 in ACT won the Laya and Jerome B. Wiesner Student Art Award.

Nicolás Kísic Aguirre SM '18 in ACT won second prize for the Harold and Arlene Schnitzer Prize in the Visual Arts, with Zhexi Zhang SM '19 in ACT receiving an honorable mention.

Jessica Rinland SM '18 in ACT won Best Film prize at the Curtocircuíto Film Festival.

In October, ACT lecturer Lucy Liu MArch '17 and student Nicolás Kísic Aguirre SM '18 in ACT were selected to participate in the inaugural World Design Event held as part of Dutch Design Week.

Marion Cunningham, ACT's administrative officer, was recognized with an SA+P Infinite Mile Award.

## Selected Artistic Output

### Faculty

Judith Barry participated in the multi-venue exhibition *Art in the Age of the Internet, 1989 to Today*; the lead institution was the Institute of Contemporary Art (ICA) in Boston. As part of this citywide exhibition, Professor Barry's installation, *Imagination, dead imagine*, was shown at the ICA and her mural, *Untitled: (Global displacement: nearly 1 in 100 people worldwide are displaced from their homes)*, was displayed on the façade of the Isabella Stewart Gardner Museum.

Renée Green's expansive, two-year residency and exhibition series at the Carpenter Center for Visual Arts in Cambridge ended in April and included the works *Pacing. Within Living Memory, Pacing. Code: Survey*, and *Pacing. Media Bichos/Wavelinks*. Her film *ED/HF* was commissioned by the Walker Art Center in Minneapolis and screened at the Carpenter Center in March. Green was a part of group exhibitions in Austria, France, Germany, Italy, New York, and Boston.

Gediminas Urbonas had three commissioned works: *Folke Stone Power Plant* as part of the Folkestone Triennial in the United Kingdom; *Zoetics Pavilion* in Latvia; and *Druzba*, as part of the Baltic Material Assemblies in London. Urbonas participated in conferences in Belgium, Latvia, the Netherlands, the United Kingdom, and Boston.

Azra Akšamija won grants from the MIT Center for Art, Science and Technology (CAST), Abdul Latif Jameel World Education Lab (J-WEL), MITx, the ERSTE Foundation, and Margarete Schütte-Lihotzky in support of her Future Heritage Lab. Over the year, Akšamija held studio, design, and book workshops in the Azraq Refugee Camp in Jordan.

Nida Sinnokrot had work featured at the Royal Academy of Fine Arts in Belgium (*Exquisite Rotation*, KASKlezingen); as part of the Sharjah Biennial 13 in the United Arab Emirates (*When Her Eyes Lifted*); at the Palestine Museum (*Jerusalem Lives*); and at the Venice Biennale's Tunisian Pavilion (the screening of *Anticipation TM*). He published the catalog for his exhibition *Caravans* at Darat al Fanun in Jordan. Professor Sinnokrot's Sakiya Art/Science/Agriculture initiative received \$250,000 in funding from the A.M. Qattan Foundation in Palestine.

### Lecturers

Lara Baladi contributed an essay to a monograph on Armenian/Egyptian photographer Prince Claus Laureate Van Leo (1921–2002) that was published by the Arab Image Foundation (AIF) in June. Baladi exhibited and participated in exhibitions and film festivals in Denmark, Germany, Norway, Palestine, and Taiwan; held a seminar in September that was supported by the Swedish Foundation for Humanities and Social Sciences; led a master class workshop in Madrid in April on *Archiving as Resistance*; and lectured on archiving and curation in Portugal, Germany, California, and New York.

Mario Caro co-organized the Longhouse International Native Artists Gathering at Evergreen State College, an international gathering of more than 100 Native artists and theorists held in August.

Marisa Jahn's four-part film series *CareForce One Travelogues* was released in May via the ITVS/PBS web series Indie Lens Storycast. Jahn had solo shows at the Utah Museum of Fine Arts (*MIRROR/MASK*) and the Sugar Hill Museum of Art and Storytelling (*Bibliobandido*), and participated in group exhibitions and performances in Venice, Toronto, Chicago, Miami, New York, and Oakland.

Tobias Putrih participated in the group show *Recollection, Proyectos Monclova* in Mexico City in June, alongside 28 other artists.

Rasa Smite and Raitis Smits created three exhibitions: *Biotricity: Fluctuations of Microworlds* in Germany; *Swamp Radio* in April at MIT's Center for Theoretical Physics; and *Swamp Radio Laboratory*, as part of the Lithuanian Pavilion at the Venice Architecture Biennale.

### Staff

Kevin McLellan, poet and ACT financial assistant, published a collection of poetry called *Ornithology*.

### Connecting Influential Voices in the Field to MIT

ACT's public programming is a key element of its faculty's teaching methodology and the program's broader strategy of outreach. These events provide students and faculty with an opportunity to directly engage with field-leading visitors, whether as respondents to their talks or during studio visits. Many of these visitors hold prominent positions in arts and academic institutions from around the world.

## Fall 2017 Lecture Series – The Edge of Knowing and Un-Knowing

September 11, *The Planet is a Sensor*, Trevor Paglen, internationally acclaimed American artist.

September 25, *Don't Believe A Word I Say*, Cristina Ricupero, independent curator and professor at the design program at Haute Ecole d'Art et Design (HEAD), Geneva | Respondents: John Tirman, executive director and principal research scientist, MIT Center for International Studies; Ilaria Llicardi, research scientist, Internet Policy Research Initiative, MIT Computer Science and Artificial Intelligence Lab (CSAIL).

October 20, *A Post-Industrial Postscript*, David Reinfurt, independent graphic designer in New York City | Respondents: Marcelo Coelho, creative director at Marcelo Coelho Studio and lecturer in MIT's Department of Architecture; Pedro Zylbersztajn, SM'18 in ACT.

November 13, *The Repellent Fence and Beyond*, Postcommodity is an interdisciplinary arts collective comprising Raven Chacon, Cristóbal Martínez, and Kade L. Twist | Respondents: Dariel Cobb, PhD candidate in history, theory, and criticism of art and architecture at SA+P; Erin Genia, SM '19 in ACT.

December 4, *A Discussion of Several Research-Based Projects*, Judith Barry, professor of architecture, MIT SA+P, and newly-appointed director of ACT | Respondents: Emily Watlington, MArch '18 and curatorial research assistant at the MIT List Visual Arts Center; Eugenie Brinkema, associate professor in the literature section of the School of Humanities, Arts, and Social Sciences (SHASS); Kristel Smentek, associate professor in history, theory, and criticism at SA+P.

In addition, in spring 2018, ACT hosted special lectures by Johan Pas from Antwerp and Irit Rogoff from London:

April 4, *Artists' Publications: The Belgian Contribution*, Johan Pas, dean, Royal Academy of Fine Arts, Antwerp | Respondent: Pedro Zylbersztajn, SM '18 in ACT

April 9, *Becoming Research: The Way We Work Now*, Irit Rogoff, professor of visual culture, Goldsmiths, University of London | Respondent: Carrie Lambert-Beatty, Professor, Harvard University Visual and Environmental Studies, History of Art and Architecture, director of graduate studies for the PhD in film and visual studies

## Artistic Research Luncheon Series

The Artistic Research luncheon series provided an opportunity for ACT research affiliates and visiting artists to share their research activities and practices with the ACT community and interested members of the MIT community:

September 20, *Eco-Art and Action Research*, visiting artist Newton Harrison and Anne Whiston Spirn, professor of landscape architecture and planning in the MIT Department of Urban Studies and Planning

October 2, *Soft Machine Orality: Voice and Value Added*, Hinrich Sachs, artist and writer

October 16, *Speculative Infrastructures, Collaboration, and the "Eco-Social Good,"* Dylan Gauthier, artist

February 13, *Disobedient, Discontented, and Disruptive: Politics of Aesthetic Resistance and Resilience*, Lanfranco Aceti, director, arts administration, Boston University; artist, curator

March 20, *Concrete Aesthetics*, Rikke Luther, artist and PhD candidate, Copenhagen University

May 3, *Renewable Futures*, Rasa Smites, professor, new media art and senior researcher, Art Research Lab, Liepaja University; founding director RIXC Center for New Media Culture, Riga, Latvia; leader, Audiovisual Media and Digital Arts, RISEBA University for Business, Arts and Technology

May 8, *PUBLIC SPACE BY PUBLIC ART-Artistic Strategy Mediating the Urban Participatory Planning Process*, Arta Basha-Jakupi, professor and coordinator, Department of Architecture, University of Prishtina

## Celebrating Past and Present

### 50th Anniversary of the CAVS: Exploring Scale, Environment, and Future

Artistic imagination and research have been foundational to the social, cultural, and pedagogical visions of CAVS and ACT. Over the course of the year-long celebration of the 50th anniversary of the CAVS, the curatorial team of Gediminas Urbonas, visiting scholar and lecturer Lars Bang Larsen, and ACT consulting curator Laura Knott developed programming that applied CAVS ideas to the present; created spaces for action; and offered exhibits, performances, publications, and experimental artistic interventions and practices. This programming involved former CAVS fellows, current and former ACT students, and a variety of invited artists and affiliates. Below is a summary of the sixteen anniversary events, as well as the culminating symposium:

### Events

*CAVS Digital Collection* launch. In October, ACT hosted a group of 40 CAVS fellows and provided a private demonstration of the web-based repository of CAVS affiliates, projects, and technologies—a “virtual museum.” (See ACT Archives and Collections below for more detail.)

*The February School*. In February, ACT graduate students set up a “temporary school” in the Wiesner Gallery at the Stratton Student Center. The students led classes and workshops, hosted speakers, created exhibitions, and curated a film series.

Xu Bing’s *Dragonfly Eyes*. In March, ACT screened *Dragonfly Eyes*, the first feature film made entirely from surveillance footage. Eugenie Brinkema, associate professor in the Literature Section of SHASS, was the respondent.

Haseeb Ahmed’s *Wind Egg*. Haseeb Ahmed, SM ‘10 in ACT, screened his film *Wind Egg* in the Long Gallery. The film explores the ancient myth that humans can reproduce with the wind, much like plants do.

Haseeb Ahmed and Florian Dombois, “*The Wind Tunnel Model*.” Florian Dombois is a professor at Zurich University of the Arts. Ahmed and Dombois edited the “Wind Tunnel Bulletin.” Dombois presented the project Galleria del Vento in Venice, and Ahmed presented excerpts from the *Wind Egg*. Hannah Conway, doctoral student in the History of Science, Harvard University, was the respondent.

**I Love Materialism** Banner Tow. Juan Pérez Agirregoikoa was commissioned to create a banner, towed by a small plane above the Charles River, adjacent to the MIT campus. The banner read, “I <3 love <3 materialism.”

**The Sand Bank.** Artist and ACT research affiliate, Rikke Luther, developed a performance piece choreographed by Ian Berg, with original music by Danish musician Jesper Skaaing and a large-scale scenographic stage with images and forms from different epochs.

**NODE Projections.** As one of the symposium events, NODE Berlin/Oslo, the designers of the anniversary graphic identity, created a visualization based on the mathematics underlying the work of CAVS fellow Pantelis Xagaoraris.

Pia Lindeman offered **Kalevala** treatments, an ancient bone-healing method, to members of the ACT community. While giving the treatment, Lindeman sensed a person’s energy and translated that energy into images. These images were displayed on the Portátil developed by ACT graduate student Nicolás Consuegra.

## Exhibitions

***In Our Present Condition.*** Opened in May 2017 in the Dean’s Gallery, the exhibition continued through 2018 and featured the work of fourteen SA+P alumni. The installations respond to Professor György Kepes’s statement that CAVS provided a home at MIT for “artistic tasks that have authentic roots in our present condition.”

***In Our Present Condition (N–Z).*** This Gallery 9 exhibition opened in March and showcased student work from the 4.314/5 Advanced Workshop in Artistic Practice and Transdisciplinary Research: Porous Boundaries, Shifting Borders, and Fertile Edges.

## Installations

***Chalk*** is a performance piece developed by Jennifer Allora SM ’03 and Guillermo Calzadilla. Six pieces of 64-inch-long chalk were placed in the MIT tennis courts outside of Walker Memorial and symposium guests and participants were invited to engage a material that the artists described as “...symbolic, iconic, and also nothing else but itself.”

***Resynthesizer.*** Collaborating with the Department of Nuclear Science and Engineering and the MIT Media Lab, *Resynthesizer* was a performance, installation, and public tour series of Professor Joe Paradiso’s modular synthesizer.

***Biotricity. Fluctuation of Microworlds*** was on display from April 4 to May 5 in MIT’s Center for Theoretical Physics. It was a live installation based on experiments by ACT visiting lecturers and artists Rasa Smite and Raitis Smits.

***Portátil*** was created by Nicolás Consuegra SM ’18 in ACT. It is a modular display system that can be configured in a variety of ways.

***For when all that was read was ... so as not to be unknown*** is a work by ACT Director Professor Judith Barry that was created for DOCUMENTA(13) and was displayed in the Wiesner Room (E15-207).



## Symposium

The [Zooetics+ Symposium](#): Cohabitation of Human and Other Forms of Life (April 27 and 28) at MIT invited renowned scholars, artists, philosophers, scientists, anthropologists, and cultural theorists to address the cohabitation of human and other forms of life as an urgent issue that unfolds through a variety of discourses: indigenous and vernacular knowledge, biosemiotics, posthumanism, and human-animal studies, among others. Zooetics proposed re-imagining the role of ecosystemic thinking and artistic imagination. The symposium included six panels, 31 speakers, and five performance pieces and installations. A great success, more than 300 people attended.

## Academic Enrollment and Outreach at a Glance

### Master of Science in Art, Culture and Technology Degree Program

ACT offers a highly selective, two-year Master of Science in Art, Culture and Technology degree. There were eleven students enrolled in the graduate program at the beginning of the academic year. Four students entered the program in fall 2017 and seven students continued into their second year of graduate school. Six students graduated in June.

### Electives

MIT requires its undergraduates to meet a Humanities, Arts, and Social Sciences (HASS) requirement. In AY2018, ACT offered slightly fewer subjects. Most notably, its popular video courses, 4.352/4.353 Advanced Video and Related Media and 4.354/4.355 Introduction to Video and Related Media were not offered in the fall, adversely impacting enrollment. The table below summarizes ACT enrollment for the last four years:

**Art, Culture and Technology Program Enrollment, AY2015–2018**

Academic year	Enrolled (No.)	Classes (No.)	Graduate students (%)	Undergraduate students (%)	Architecture (%)	Other (%)
2018	210	21	46	54	39	61
2017	257	23	67	33	45	55
2016	218	22	63	37	46	54
2015	177	18	54	46	46	54

### Arts on the Radar and Campus Preview Weekend

To increase undergraduate awareness of course offerings, in early September, ACT participated in Arts on the Radar for the third year. This collaborative program includes the Arts@MIT, List Visual Arts Center, and Music and Theater Arts. The event was advertised as part of first year orientation and included food, a student band, the Student Loan Art Program, student artworks, and a dance party. Over 400 members of the MIT community attended the event.

In April, ACT joined other arts organizations on campus and hosted a booth as part of the Campus Preview Weekend's Academic Expo.

## Open House and Admissions

ACT hosted its seventh open house for prospective applicants on November 13. Ninety-nine people registered for the event and 47 attended. The open house included lunch, a tour of ACT facilities and student studios, a review of the application process, a curriculum and financial aid overview by the staff, and an evening presentation by the interdisciplinary arts collective Postcommodity.

In December, ACT received 79 viable applications. Below is a snapshot of the applicant pool.

- Gender
  - Male: 28
  - Female: 51
- Citizenship
  - United States: 35
  - Outside of United States: 44
- Race
  - White: 23
  - Non-white: 9
  - Not specified: 47
- Has existing master's degree: 18

Eight of the applicants to the graduate program were accepted and five were waitlisted. The Department of Architecture's open house for admitted students was April 5. In addition to presentations organized by the department, ACT hosted a lunch and conversation with current ACT graduate students and faculty, offered a facilities and resources tour, and reviewed degree requirements. Of the eight admitted students, two were able to attend the spring open house in person and two participated in the graduate student conversation via Skype. ACT had hoped for an entering class of six students and, ultimately, six of the admitted applicants accepted their offers.

The members of the Class of 2020 have artistic practices that reflect a variety of media and modes from film to installations, photography and architectural structures, and environmental matter and sound. There are three men and three women; one person is a citizen of Brazil, another is a citizen of Taiwan, and four are United States citizens. Five of the members of the incoming class have undergraduate degrees in art or architecture and the sixth has a Bachelor of Science degree in physiology. Two individuals also have a Master of Fine Arts degree.

## Archive, Collections, and Hallway Displays

ACT manages five archives and special collections: the Center for Advanced Visual Studies Special Collection (CAVSC), the Visual Arts Program (VAP) Special Collection, the György Kepes Vision + Value Papers, the Visible Language Workshop (VLW) Archive, and the ACT Archive.



## Center for Advanced Visual Studies Special Collection

ACT has completed the activities planned for the National Endowment for the Arts (NEA)-funded CAVS web interface project. The most significant design feature is a three-dimensional display on the site's landing page inspired by Muriel Cooper's design work. The landing page presents a randomized "dive" through the collection in order to provide a serendipitous browsing experience for the user, mimicking the experience patrons often have in the physical collection space. CAVS artists have the ability to annotate their work, providing a crucial understanding of collaborative practices in art/science/technology intersections. The total project cost was \$154,432 (\$40,000 from the NEA and \$114,432 from ACT).

## Visual Arts Program, Vision + Values, Visible Language

The level of reference activity in each of the collections is outlined below:

- CAVS Special Collection: approximately 215 to 235
- Vision and Value Series: 36
- VAP Special Collection: 13
- Visible Language Workshop: 12
- Total: 276 to 296

In October, the VLW Archive was featured in the American Institute for Graphic Arts' (AIGA) *Eye on Design* online magazine article, "Looking Back on Muriel Cooper's Visions of the Future."

## Donations to Archives and Special Collections

Continuing ACT's outreach to former CAVS fellows resulted in receiving new CAVSSC materials. Donations were received from the following sources:

Lowry Burgess: film, videotapes, essays

Georges Singer: hard drive of personal media archive (CAVS-related only)

Joan Brigham: images of work, project files, CAVS studios images

Keiko Prince: images of work, project files/portfolios, videotape

Jon Goldman: images of work

John Powell: images of work

Ellen Kozak: images of work

## Hallway Displays

An array of Professor Renée Green's video work was featured in the ACT hallway during the fall semester, alongside a slideshow of student work, vitrines showcasing faculty publications, an exposé of a historic CAVS project, and work pertaining to the CAVS 50th anniversary activities. During the spring semester, the video monitor featured director Judith Barry's work.

## Funding and Grants Administration

ACT worked with the Dean's Office, Foundation Relations, and Resource Development to support faculty research and plans for the celebration of the 50th anniversary of the CAVS. ACT received over \$235,000 in gifts and grants:

### Art, Culture, and Technology Gifts and Grants, AY2018

Funding source and use	Amount
Grants: Abdul Latif Jameel World Education Lab (J-WEL): Future Heritage Lab	\$39,800
Grants: National Endowment for the Arts: Futurity Island	\$35,000
Grants: Center for Art, Science & Technology (CAST): Swamp School	\$30,000
Grants: Center for Art, Science & Technology (CAST): 50th Anniversary of CAVS	\$30,000
Grants: Humanities, Arts, and Social Sciences (HASS): 50th Anniversary of CAVS	\$19,600
Grants: Nordic Culture Fund: 50th Anniversary of CAVS	\$16,000
Grants: Humanities, Arts, and Social Sciences (HASS): Embodiment Class Development	\$15,000
Grants: Council for the Arts at MIT (CAMIT): ACT	\$15,000
Grants: Council for the Arts at MIT (CAMIT): Future Heritage Lab	\$7,000
Grants: Center for International Studies: Future Heritage Lab	\$5,000
Grants: Swissnex 50th Anniversary Celebration	\$3,300
Grants: Goethe Institut 50th Anniversary Celebration	\$3,000
Grants: Prohelvetia 50th Anniversary Celebration	\$1,600
Grants: Accion Cultural Española 50th Anniversary Celebration	\$1,100
<b>Total Grants</b>	<b>\$221,400</b>
Gifts: Individuals (largely from Future Heritage Lab crowdsourcing)	\$6,945
Gifts: Mediafon 50th Anniversary Celebration	\$5,000
<b>Total Gifts</b>	<b>\$11,945</b>
Payments: Book Purchase	\$2,236
<b>Total</b>	<b>\$235,581</b>

Mediafon provided \$5,000 as part of its five-year pledge and ACT facilitated its work with Sloan Executive Education.

### Grants Administration

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

### Communications

ACT sent 56 emails to its entire mailing list related to its lecture series, exhibitions, and community activities and 14 emails to the MIT community announcing MIT-targeted events. These emails reached approximately 2,400 people, a slight decrease in reach over AY2017. ACT's average open rate is 31.92%, appreciably higher than open rates for arts organizations (17.18%), higher education (21.5%), and other non-profits (21.76%).

ACT continues to grow its social media platforms, placing increased emphasis on Instagram because of its visual orientation. The table below summarizes the growth in the number of followers across platforms:

**Art, Culture, and Technology Social Media Followers, AY2017 vs AY2018**

Platform	June 30, 2017	June 30, 2018	Growth (%)
Twitter	3,898	4,659	20%
Facebook	4,695	5,292	13%
Instagram	1,479	2,109	43%

## Personnel Changes

### Faculty

Key faculty news included the addition of Judith Barry and Nida Sinnokrot to the ACT faculty and Professor Green's sabbatical during the spring semester.

### Lecturers

In the fall, visiting lecturer and scholar Lars Bang Larsen co-taught 4.314/4.315 Advanced Workshop in Artistic Practice and Transdisciplinary Research. Lucy Siyao Liu MArch '17 introduced 4.S33 Special Subject: Art, Culture and Technology—Orthographies, an exploration of drawing practices, in the fall and continued the course with the Department of Architecture in the spring as 4.S13 Special Subject: Architecture Design. Visiting lecturers Rasa Smite and Raitis Smits taught 4.320/4.321 Introduction to Sound Creations in the spring. Dr. Smits is the artistic director of the RIXC Center for New Media Culture in Riga.

### Staff

Sally Eaves Hughes resigned as academic assistant in July to start a master's program at Columbia University; Hana Omiya was hired as her replacement in August. Marissa Friedman was hired as senior communications and public programs assistant in July.

Madeleine Gallagher resigned as media associate in August to take a new position in California and John Steiner was promoted from media assistant to media associate. Ostin Zarse started as the media assistant in January.

Seth Avecilla resigned as fabrication associate in January to take a position with Project Manus and was replaced for the spring semester by Gregory Lookerse.

Laura Knott was hired as ACT's consulting curator to manage the programming, fundraising, and implementation associated with the 50th anniversary activities.

### Judith Barry

**Director, MIT Program in Art, Culture and Technology**

**Professor of Architecture**