

## List Visual Arts Center

The [List Visual Arts Center](#), MIT's contemporary art museum, collects, commissions, and presents rigorous, provocative, and artist-centric projects that engage MIT and the global art community. The List Visual Arts Center is a creative laboratory that provides artists with a space to freely experiment and push existing boundaries. Over the past year, the center presented a dynamic program of nine special exhibitions in its galleries, including a program of evolving site-specific work by emerging artists known as List Projects, as well as a broad range of educational programs, events, and scholarly publications. The center maintains and adds to MIT's permanent collection; commissions new works through the MIT Percent-for-Art program, a collection of more than 60 site-specific artworks throughout the campus; and oversees the Student Lending Art Program, which lends approximately 600 works of art annually to MIT undergraduate and graduate students.

### Current Goals

- Continue to present the finest national and international contemporary art and work with artists to present what is typically their first museum exhibition in the United States
- Continue to provide new scholarship through the publication of catalogs that supplement exhibitions
- Serve as a research laboratory for contemporary artists to experiment, grow, and develop work to present in the galleries
- Preserve, conserve, and re-site works from the permanent collection
- Engage and partner with the MIT community through more in-depth work with professors and continued development of graduate student talks and the MIT Student Tour Guide Program
- Increase cross-disciplinary and collaborative use of the List Center's exhibitions, programs, and facilities
- Support artists and their research
- Fund an endowment for art conservation at a level appropriate for the collection's requirements
- Increase audience engagement and participation with MIT's community of faculty and students, as well as the Boston area and beyond, by providing more interpretive outreach programs
- Continue to increase our media presence through innovative use of social media and digital marketing
- Grow the center's advisory committee to garner additional support and leadership
- Maintain steady 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
- Continue to build a strong patron program through Director's Circle memberships and add a corporate membership program

## Exhibition Highlights

The List Center organized a total of eight gallery exhibitions. In addition to our main gallery programming, the center presented off-cycle exhibitions including three List Projects as well as one off-site exhibit for the Dean's Gallery in MIT's Sloan School of Management. Attendance continues to be strong, with over 22,000 visitors.

### Exhibitions at the Hayden and Reference Galleries

Student Lending Art Program Exhibition and Lottery  
September 4–16, 2018



*Installation view of the 2018 Student Lending Art Program Exhibition and Lottery at the List Visual Arts Center. (Photo: Cassandra Rodriguez)*

*Introducing Tony Conrad: A Retrospective*  
October 18, 2018–January 6, 2019



*Exhibition installation view of Introducing Tony Conrad: A Retrospective. (Photo: Peter Harris Studio)*

*Kapwani Kiwanga: Safe Passage*  
February 8–April 21, 2019



*Exhibition installation view of Kapwani Kiwanga: Safe Passage.*  
(Photo: Peter Harris Studio)

*Kathleen Ryan: Cultivator*  
February 8–April 21, 2019



*Exhibition installation view of Kathleen Ryan: Cultivator.* (Photo: Peter Harris Studio)

*Ericka Beckman: Double Reverse*  
May 24–July 28, 2019



*Installation view of Ericka Beckman: Double Reverse.* (© Ericka Beckman) (Photo: Peter Harris Studio)

### List Projects at the Bakalar Gallery

Delia Gonzalez  
July 31–September 30, 2018

Mary Helena Clark  
January 8–February 10, 2019

Rose Salane  
April 23–May 26, 2019



Installation view: Rose Salane. (© Charles Mayer Photography)

### Off-Site Special Projects

*Before Projection: Video Sculpture 1974-1995*  
Sculpture Center, Long Island City, NY  
September 17–December 17, 2018

*Thirty Years of Artistic Innovation*  
Dean's Gallery  
August 8, 2017–July 31, 2019

*Intuition and Vision*  
Stratton Student Center  
August 16, 2017–July 1, 2019

### Max Wasserman Forum

The Max Wasserman Forum on Contemporary Art addresses critical issues in contemporary art and culture in collaboration with scholars, artists, and art professionals. The forum was established in memory of Max Wasserman (MIT class of 1935), a founding member of the Council of the Arts at MIT, by his late wife, Jeanne Wasserman. This year's forum, *Future Genders* (November 2018), brought together important voices from the visual arts, architecture, activism, and scholarship. The goal of the forum was to reimagine and critically analyze how we think about, experience, and represent gender. In particular, the political and cultural strategies of trans-gender and

gender-queer people, both historically and today, offer vital insights into the pathways for emergent conceptions of gender. Spanning various topics within this theme, the forum was separated into three panel discussions.



*Panelists/speakers at the 2018 Max Wasserman Forum. Left to right: Kian Goh, Susan Stryker, Shu Lea Cheang, David Getsy, Alok Vaid-Menon, Jacolby Satterwhite, Cassils, Lucas Crawford, and Chris E. Vargas. (Photo: Judy West)*

The first panel, *Gender in Space: Policies, Pedagogies, and Publics*, brought together figures working across the visual and spatial fields to brainstorm, share, and critically reflect on creative strategies for engaging with gender in public space. Panelists included Lucas Crawford, Zethu Matebeni, and Carlos Motta; the moderator was Kian Goh.

The second panel, *Artistic Genealogies: The Legacies of Trans History*, focused on the lost, neglected, obscured, hidden, and erased histories of trans people. The panelists, which included Shu Lea Cheang and Chris E. Vargas, reflected on the archive as a site of not only intergenerational memory but also historical possibility. The panel was moderated by Susan Stryker.

The third panel, *Considering Forms: Transgender and Genderqueer Artistic Strategies*, examined the stakes of visibility and the politics of form as critical concerns for artists. This panel focused on how art and image making have been important tools for engaging with and theorizing the multiple articulations of gender. Panelists included Cassils, Jacolby Satterwhite, and Alok Vaid-Menon; the moderator was David Getsy.

Over the course of the two-day forum, the center not only was able to bring together a diverse group of experts on ideas of gender representation but was also able to use the opportunity to reach out to appropriate MIT departments and classes to participate. This year's event included student volunteers from WGS.228 *Psychology of Sex and Gender*, taught by Women's and Gender Studies professor Chivi Kapungu. A group of students were able to help with registration as well as assist with question-and-answer segments at the end of each panel.

## Programs and Student Outreach

This past year, the goal of furthering our outreach to MIT remained very much at the center of our programming efforts. Standing program series such as our graduate student talks continued, and new programs, including our February Interactive Activities Period field trip to the Williams College of Art Museum to see the *Possible Selves: Queer Foto Vernaculars* exhibition, were developed based on the desires and interests of those who participated in the 2018 Max Wasserman Forum. The Student Lending Art Program and its coinciding events were a resounding success. The addition of resident artist Graham Yeager's *Between Us* participatory project in the lobby added an element of direct engagement to the program. With respect to future program development, the center will continue to grow audiences built in the last two years by offering strong exhibition-related programming geared toward the MIT and art world communities, providing access to exhibiting artists, and supporting contemporary scholarship in the arts.

This year, the center program committee expanded to include two new members from the MIT community. Members active in AY2019 included two representatives from the List Center Advisory Committee; staff representatives from the Sloan School of Management, the Media Laboratory, the Arts Office, and Women's and Gender Studies; and the new director of Open Space Programming for Kendall Square. Student representatives included an undergraduate List Center student guide majoring in bioengineering and a graduate student in the Department of Urban Studies and Planning.

The student guide program continued into its third year with four undergraduate students, two returning from previous academic years and two new guides. Students conducted approximately half of the 65 group tours provided and offered visitors an educational, interesting engagement with the List Center's extensive public art collection.

*Introducing Tony Conrad: A Retrospective*, an institutional collaboration with Harvard University's Carpenter Center for the Visual Arts, expanded our outreach efforts in Cambridge. As part of this traveling exhibition, we presented a sound performance with Henry Flynt, Lary 7, and Damon & Naomi through a collaboration with Non-Event, a Boston-based experimental music organization; the event garnered press for the Cambridge presentation.



*The Lary 7 ensemble (Joseph Allred, autoharp; Larua Cetilia, cello; Noell Dorsey, voice; Moran Evans-Weiler, violin; Damon Smith, bass; and Alexander Whiting, koto) performs Tony Conrad's "Three Loops for Performers and Tape Recorders" (1961).*

*Kapwani Kiwanga: Safe Passage* fostered partnerships with the MIT community through corresponding public programming. The center hosted a gallery tour with MIT Literature professor Sandy Alexandre and a corresponding reading and discussion of Jackie Wang's *Carceral Capitalism* in partnership with The MIT Press.

The addition of two new public artworks at MIT allowed for multi-engagement opportunities with the artists. Both Nick Mauss and Olafur Eliasson had opportunities to visit with an MIT class. Also, they met with List Center student guides, provided a public artist talk, and participated in video interviews that are now hosted on the center's website.

These examples are only a sampling of the work done over the course of the past year, marking progress toward our long-term goal of strengthening outreach to the greater MIT community.

## Permanent Collection

The permanent collection includes public art, the Student Lending Art Collection, and the Campus Loan Art Program.

## Public Art

### *Percent-for-Art Commissions Completed*

Two Percent-for-Art commissions were unveiled and dedicated this year. Olafur Eliasson's *Northwest Passage*, a site-specific commission occupying the ceiling of the breezeway and entrance to MIT's new nano-technology laboratory, MIT.nano, was unveiled in February 2019. As part of the dedication, Eliasson presented a sold-out lecture in the Stata Building.



*Olafur Eliasson, Northwest Passage, 2018 (stainless steel, LED lights, diffusers). (Photo: Anton Grassl)*



*Olafur Eliasson presents an artist talk at the dedication of Northwest Passage.*

The center also unveiled Nick Mauss's site-specific commission, *Dispersed Events*, for the Landau Chemical Engineering Building (Building 66). Mauss's commission consists of seven unique, large-scale ceramic murals sited throughout the atriums and stairways of the I.M. Pei-designed building. Mauss also presented a lecture at the dedication of the artwork.



*Nick Mauss, Dispersed Events, 2018 (tin-glazed, hand-painted ceramic murals). (Photo: Peter Harris Studio)*



### **Percent-for-Art Projects Approved**

Agnieszka Kurant's *The End of Signature* has been identified as the winning proposal for public artwork to be placed in the Kendall Square redevelopment. *The End of Signature* is a series of works that translate hundreds of signatures into one "communal signature" by way of an algorithm that determines the median line. The signatures to be featured for the MIT iteration of the project will be solicited from the MIT and broader Cambridge community. The artwork will take the form of an illuminated, moving LED sculpture occupying the cantilevers of Kendall Square Sites 3 and 4. The center is coordinating the production and implementation of the project as well as beginning contract negotiations with the artist. The artwork is scheduled to be installed in March 2020.

Alicja Kwade will also have an artwork sited in the Kendall Square redevelopment. As part of Kwade's fall 2019 exhibition at the List Center, the artist will temporarily site her public artwork *Against the Run*, an outdoor clock that runs backwards, outside the center's galleries. It will be relocated to Kendall Square permanently after the temporary presentation near the Wiesner Building and her exhibition.

### **Ongoing Percent-for-Art Projects**

MIT and the US Department of Transportation have executed an agreement with artist Maya Lin to produce a site-specific artwork for the grounds of the new Volpe Center in Kendall Square. The List Center facilitated the negotiations and will work with the artist, the architects involved, and the General Services Administration to realize the project, scheduled to be installed by 2022.

After significant renovations last summer at New House (Building W70), a wall on the ground-floor corridor of the dormitory has been identified as an ideal site to feature artwork. A body of work by Paris-based artist Kapwani Kiwanga that resonates with the residents of the building and the broader mission of MIT has been proposed to the senior associate dean of Housing and Residential Services.

### **Campus Loan Art Program**

The center installed 219 artworks on campus this year for faculty and staff participating in our Campus Loan Art Program. Currently there are 1,691 artworks sited in various locations on MIT's campus.

Fourteen artworks from the permanent collection are on exhibition at the Dean's Gallery. Featured artists include Cai Guo-Qiang, Ann Hamilton, Gyorgy Kepes, and Otto Piene.

### **Loans from the Permanent Collection**

- Antonio Caro, *Colombia* (paint on metal) for exhibition
- *Pop América: 1965–1975*, McNay Art Museum, San Antonio, TX (October 4, 2018–January 13, 2019); Nasher Museum of Art at Duke University, Durham, NC (February 21–July 21, 2019); Mary & Leigh Block Museum of Art at Northwestern University, Evanston, IL (September 21–December 8, 2019)

### Student Lending Art Collection

The List Center added 18 artworks to the Student Lending Art Collection this year with support from Friends of Boston Art, endowment funds, and gifts of art.

The AY2019 Student Lending Art Program featured 621 exhibited artworks. MIT students borrowed 616 artworks. There were 3,600 visitors and 949 lottery entrants during the run of the exhibition. A new website launched this year that will ultimately include all of the works in the collection with stories from past and current participants.

Twenty-three artworks are on exhibition at the Stratton Student Center (Building W20, third-floor mezzanine), featuring work by Joseph Beuys, Adrian Piper, Lorna Simpson, Sarah Sze, and Carrie Mae Weems.

### Public Art Collection Works Conserved

- Cai-Guo Qiang, *Ring Stone* (granite and seven Japanese black pine trees, 2010)
- Anish Kapoor, *Non-Object (Plane)* (stainless steel, 2010)
- Matthew Ritchie, *Games of Skill and Chance* (mixed-media hallway installation, 2002) Rika Smith McNally & Associates, February 2019
- Antony Gormley, *Chord* (905 stainless steel elements of varying section sizes and 541 stainless steel balls, 2016)
- Olafur Eliasson, *Northwest Passage* (stainless steel, LED lights, diffusers, 2018)
- Ursula von Rydingsvard, *Scientia* (bronze, 2016)
- Jacques Lipchitz, *Bather* (bronze, 1923–1925)
- Jacques Lipchitz, *Hagar in the Desert* (bronze, 1957)
- Jacques Lipchitz, *Sacrifice III* (bronze, 1949–1957)
- Jacques Lipchitz, *Birth of the Muses* (bronze, 1944–1950)
- Henry Moore, *Three-Piece Reclining Figure, Draped* (bronze, 1976)
- Henry Moore, *Reclining Figure (Working Model for Lincoln Center Sculpture)* (bronze, 1963)
- Dimitri Hadzi, *Elmo-MIT* (bronze, 1963)
- Louise Nevelson, *Transparent Horizon* (welded Cor-ten steel, painted, 1975)
- Jaume Plensa, *Alchemist* (stainless steel, white enamel paint, 2010)

### Permanent Collection Works Conserved

- Philip Guston, *Curtain* (lithograph, 1980)
- Aaron Fink, *Man from Elements Portfolio* (etching, 1984)
- Aaron Fink, *Peanut from Elements Portfolio* (etching, 1984)
- Aaron Fink, *Hand from Elements Portfolio* (etching, 1984)

- Aaron Fink, *Hat from Elements Portfolio* (etching, 1984)
- Barry Le Va, *Plazas in Transition* (aquatint, 1979)
- Donald Baechler, *Untitled (Mostly Mozart)* (silkscreen, 1995)
- James Welling, *H2* (C-print, 2006)
- Donald Sultan, *Blue Flowers April 2, 1991* (screen print, 1991)
- Donald Sultan, *Lilies April 5, 1992* (screen print, 1992)
- Brice Marden, *Five Plates* (etching, 1973)
- Vernon Fisher, *Aardvark* (color lithograph, 1992)
- Fernand Léger, *Le Vase* (lithograph, 1926)

### Marketing and Development

- Continued the successful development of the Director's Circle membership program and raised more than \$750,000.
- Continued success in growing all social media platforms. The List Center hosts one of MIT's largest and most active social media platforms.
- Press highlights: received coverage and reviews in multiple media outlets including *4Columns*, *Artforum*, *Art Monthly*, *Art New England*, *ARTnews*, *The Art Newspaper*, *Artscope* magazine, *Artsy*, the *Boston Art Review*, the *Boston Globe*, *Boston Hassle*, *Boston* magazine, *The Brooklyn Rail*, *Contemporary Art Daily*, *Esse* magazine, *Flash Art*, *Hyperallergic*, *National Sawdust*, the *New York Times*, *Voices in Contemporary Art*, and *WBUR*.
- Produced media content including artist interviews with Nick Mauss, Kapwani Kiwanga, Kathleen Ryan, Olafur Eliasson, and Ericka Beckman. Additional live streaming or archival video documentation included *Future Genders*, the 2018 Max Wasserman Forum on Contemporary Art; musical performances by Henry Flynt and the Lary 7 ensemble; and artist talks by Nick Mauss and Olafur Eliasson at the completion and dedication of their MIT Percent-for-Art public art commissions.
- Continued to distribute the List Center's public art map to the MIT Museum, the MIT Visitor Center, Human Resources, MIT Admissions, the Atlas Center, the MIT Arts Office, and other sites on campus to promote and publicize MIT's public art collection.

### List Center Artists in the News

Given that we typically work with artists at the beginning of their careers, it is interesting to note some of the past artists in the news across the globe:

- Joan Jonas had a retrospective at the Tate Modern in London this year and also has solo exhibitions in Venice and Serralves, Portugal.
- Kapwani Kiwanga won the Frieze Prize and the Sobey Prize.
- Kathleen Ryan was featured in *Desert X* and in a solo exhibition at the New Art Gallery in Walsall, England.

- Alicja Kwade was awarded the commission for the Metropolitan Museum rooftop.
- Nick Mauss's work is on view at the Foundation Louis Vuitton in Paris.
- Olafur Eliasson is having a retrospective at the Tate Modern in London.
- Carissa Rodriguez is a visiting lecturer at Harvard and was included in the 2019 Whitney Biennial.
- Shu Lea Cheang is representing Taiwan in the 2019 Venice Biennale.
- Jacolby Satterwhite was included in a group exhibition at the Museum of Modern Art in New York City.
- Cassils was the recipient of the 2018 USA Fellowship Award.

## Administration

### Staffing

Selby Nimrod was hired as our curatorial assistant after completing her master's degree at Bard.

The List Center staff provided training for approximately 15 interns from programs and institutions including Northeastern University, the University of Massachusetts Boston, the Massachusetts College of Art and Design, Boston University, and Hampshire College.

The center continued with formal training sessions for gallery staff to enhance the visitor experience in keeping with museum best practices. Training focused on the content and context of exhibitions and customer service.

### Finances/Funding

- Raised \$750,000 from donors in support of the List Center, reflecting almost a \$100,000 increase from the prior year. Great success in foundation funding was achieved with support from the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, the VIA Art Fund, and the French American Cultural Exchange.
- Ended the year with 12 exhibition sponsors, representing individuals, foundations, or MIT departments providing gifts of more than \$25,000, including gifts of art.
- Ended the year with 10 members of the Chairperson's Visionary Council, representing individuals, foundations, or MIT departments providing gifts of more than \$10,000.
- Ended the year with 23 members at the presenters level, representing individuals, foundations, or MIT departments providing gifts between \$5,000 and \$9,999.
- Ended the year with 21 members at the leaders level, representing individuals, foundations, or MIT departments providing gifts between \$1,500 and \$4,999.
- Received three gifts of art that were accepted by the collections committee.

## Future Goals

Going forward, we aim to sustain momentum by presenting outstanding exhibitions and scholarly research. In addition to maintaining exceptional and high-quality programming in the List Center galleries, our goals include the following:

- Continue to 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 utilize the Student Lending Art Program to create additional programming
- Leverage technology to better provide information about exhibitions, public programs, the Student Lending Art Program, the permanent collection, and the Percent-for-Art program
- Attract major new gifts of art
- Seek gifts for the endowment fund for art conservation
- 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
- Enhance the List Center’s website to house digital archives of past exhibitions, ensuring that the center serves as a resource for tracking the careers of artists after they have exhibited at MIT
- Continue to grow the List Center’s collections as well as administer conservation for acquisitions, including the public art collection
- Continue to grow the newly launched travel program, which will serve as a vehicle for connecting List Center donors to MIT alumni in new and engaging ways
- Augment an endowment fund for the acquisition of works of art for the permanent collection
- Develop comprehensive educational materials about all of the MIT Percent-for-Art projects, the Student Lending Art Program, and art on campus
- Seek naming opportunities for staff positions and galleries

## Personnel Information

List Center director Paul C. Ha was invited to serve on the Career Support Committee for the American Association of Art Museum Curators. Ha also served as a panelist for the National Endowment for the Arts.

Among his other professional affiliations, Director Ha was a member of the Arts Advisory Committee of the Madison Square Park Conservancy (New York City), a member of the Artist Advisory Board of the Fabric Workshop and Museum (Philadelphia), an honorary board member of White Columns (New York City), a member of the Creative Arts Council at MIT, a board member of the World Chess Hall of Fame (St. Louis), a board member of the MIT Museum, and a board member of the Andy Warhol Foundation for the Visual Arts (New York City).

Director of Exhibitions and curator Henriette Huldish currently serves on the MIT Center for Art, Science & Technology (CAST) selection committee for visiting artist and faculty development grants and the steering committee for the new Transmedia Storytelling Initiative developed by the School of Architecture and Planning. Her exhibition *Before Projection: Video Sculpture 1974-1995* traveled to SculptureCenter (Long Island City, NY), where she also participated in a public panel with artists Mary Lucier and Tony Oursler and director Mary Ceruti. She is among a group of curators spearheading the Feminist Art Coalition, a platform for a series of linked nationwide projects that will take place in fall 2020. She attended the 2019 Contemporary Curators' Conference in Chicago and was a visiting critic at the Harvard Graduate School of Design.

Registrar Ariana Webber served on a panel (Is That a Picasso in Your Dorm Room? Art Lending Programs for Students) at the New England Museum Association's annual conference. Additionally, she participated in a Resources for Academic Art Museum Professionals (RAAMP) webinar focusing on student lending art programs. RAAMP is a project of the College Art Association supported by the Andrew W. Mellon Foundation.

Campus and Public Program Manager Emily Garner served as a portfolio reviewer of student work at the Massachusetts College of Art and Design. Also, she delivered a lecture titled "To See and Be Seen" at Le Laboratoire in Cambridge.

Communications coordinator Mark Linga served as a guest reviewer of student graphic design work at Boston University.

### **Advisory Committee**

The List Center Advisory Committee, composed of MIT alumni, artists, and collectors, met twice at MIT during the 2018–2019 season. Currently there are 23 active members, including three ex-officio members: Philip S. Khoury, Paul C. Ha, and Leila W. Kinney.

Three new members joined the committee in the fall: Murray Abramson, Audrey Foster, and Gloria Sutton. Murray Robinson stepped down after many years of service.

**Paul C. Ha**  
**Director**