

## 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. The List Center presents 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 List Center maintains and adds to MIT’s permanent collection; commissions new works through the MIT Percent-for-Art program, manages and conserves a collection of more than 60 site-specific public 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.

### COVID-19 Pandemic Closure

After closing our doors on March 13, 2020 along with the rest of MIT, our team worked to reimagine how we might engage with our local and global audiences. Despite an uncertain year, the List Center presented dynamic virtual programs that both accompanied our exhibitions and pushed our understanding of what a museum with closed doors could do for our audiences. We extended the run time for *List Projects 21: Rami George* and installed two new exhibitions, *No Wrong Holes: Thirty Years of Nayland Blake* and *List Projects 22: Cindy Ji Hye Kim*. We presented over 20 virtual programs, which brought in our largest audiences for single public programs to date. In the spring of 2021, the *Max Wasserman Forum: Another World* brought together leading artists and scholars in a series of virtual panels that welcomed audiences from over 15 countries.

While our galleries could not be visited, we used this opportunity to tackle long-standing projects such as digitizing our archive, beginning a website redesign, and conducting preservation and relocation work on pieces in the public art collection.

### Current Goals

- Prepare to relaunch the Student Lending Program and reopen galleries to welcome back MIT and the general public.
- Continue to present the finest national and international contemporary art by utilizing the gallery space as a research lab for contemporary artists to experiment, grow, and develop work to present to our audiences.
- Work with emerging artists to present what is typically their first museum exhibition in the United States, while providing new scholarship through publications of catalogues to supplement exhibitions.
- Engage and partner with the MIT community through more in-depth work with professors and departmental collaborations prioritizing MIT students as audience along with continued development of Graduate Student Talks and the MIT Student Tour Guide Program.

- Join with MIT in the Institute’s efforts to combat hidden bias and discrimination; offer our expertise by serving on the provost’s ad hoc committee of staff, students, postdocs, faculty, and alumni to recommend artistic and cultural responses that will affirm and inspire our community in this complex moment and to identify ways to fund them.
- Continue antibias training for staff and explore new methodologies to further diversity, equity, accessibility, and inclusion efforts into all of our work in a substantive way.
- Continue to expand audiences by cross-disciplinary and collaborative use of the List Center’s exhibitions, programs, and facilities.
- Relaunch the List Center’s website to house digital archives for past exhibitions, ensuring that the List Center serves as a resource for tracking the careers of artists after they’ve exhibited at MIT.
- Preserve, conserve, and re-site works from the permanent collection.
- Continue to increase media presence through innovative use of social media and digital marketing.
- Maintain steady staffing levels to enhance ability to present ambitious world-class programming.
- Continue to build a strong patron program through the Director’s Circle membership and add a corporate membership program.
- Use the Covid-19 pandemic lockdown as an opportunity to digitize the widely requested List Visual Arts Center’s archives; revamp our digital presence, including creating a new website, including the newly created archives.

### Exhibition Highlights

While the galleries were closed for most of the fiscal year, we were able to present three exhibitions to a global audience through our Museum from Home newsletter, virtual events, and digital documentation.



#### *No Wrong Holes: Thirty Years of Nayland Blake*

Hayden and Reference Gallery

October 16, 2020–February 14, 2021

Traveled to MIT from the Institute of Contemporary Art, Los Angeles

*Installation view of No Wrong Holes: Thirty Years of Nayland Blake, MIT List Visual Arts Center, Cambridge, October 16, 2020–February 14, 2021. Photo: Charles Mayer*

***List Projects 21; Rami George***

Bakalar Gallery

March 19–October 11, 2020

***List Projects 22; Cindy Ji Hye Kim***

Bakalar Gallery

October 29, 2020–September 12, 2021



*Installation view of List Projects 22: Cindy Ji Hye Kim at MIT List Visual Arts Center, Cambridge, MA, October 29, 2020–September 12, 2021. Photo: Charles Mayer*

**Offsite Special Projects*****Public Art at MIT***

Dean's Gallery, July 1, 2019–December 31, 2021

***Art Across Campus: Public Art and the Permanent Collection at MIT***

Stratton Student Center, July 1, 2019–December 31, 2021

**List 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 work that past artists are presenting across the world:

Farah Al Qasimi, who had a List Projects exhibition in July 2019, won the 2021 Louis Roederer Discovery Award and will have work on view at Rencontres d'Arles, an annual photography festival held in France.

Rose Salane, who had a List Projects exhibition in April 2019, will have work on view as part of the New Museum Triennial in fall 2021.

Adam Pendleton, who had a List Projects exhibition in 2018, is scheduled to receive a solo exhibition at the Museum of Modern Art in fall 2021.

Kapwani Kiwana, who had a solo presentation in 2018, was awarded the 2020 Prix Marcel Duchamp, France's top art honor.

Nayland Blake, whose solo exhibition was on view in fall 2020, was appointed Bard's Studio Arts Program Chair.

Alicja Kwade, whose solo exhibition was on view in the fall of 2019 and whose percent for art project, *Against the Run* is part of the public art collection, installed a site-specific project on Stanford's campus.

Following her retrospective at the List Center in 2019, Ericka Beckman presented a solo exhibition at M – Museum Leuven in Leuven, Belgium in fall 2020.

## **Programs and Student Outreach**

This past year, like all of MIT, programmatic engagement and outreach shifted to remote and online options but also provided unique opportunities. The goal of furthering our outreach to MIT has remained at the center of our outreach efforts with the abilities to expand on our global engagement through virtual programs. The continuation of prioritizing accessibility initiatives shifted to enhancing digital accessibility. However, as programmatic offerings shifted to remote and online engagement, we redesigned and developed new offerings for the year to also prioritize a sense of community when we were unable to gather in person.

### **Shifter: Waiting and This Way**

To continue the List Center's mission of bringing contemporary artists voices to the forefront while also considering the increased access to programs through online formats where one could then attend programs offered anywhere in the world, we wanted to be thoughtful with our offerings.

This led to the hosting of an online talk series titled "Shifter: Waiting" in collaboration with the publication *Shifter* and the Contemporary Art Center in Cincinnati. This was able to extend our audiences collectively, work with an institutional partner, and a future exhibiting artist, Sreshtha Rit Premnath, who is co-editor of *Shifter*. The series allowed for monthly gatherings around one topic—building a community of participants and viewers—as well as allowing us to address the idea of waiting through multiple lenses and voices that were pertinent to considerations of the year as the pandemic swept the world and as access inequalities came to the forefront. This eight-part virtual Zoom series reached audiences from 45 different countries and provided a sense of community as 59% of the audiences attended more than one program in the series.

The success of a series of programming around one topic, as well as the increased global engagement, led to the creation of "This Way," a summer series of artist-designed walks or experiences that can be done anywhere. However, this experience was designed to be offline, and remote experiences as vaccines became more available and the warmer weather and the Zoom-fatigue of many would drive individual needs to the outdoors. This program also closely aligned with the List Center's mission of being artist-centric, as it was an opportunity to give a platform for artists to share their thoughts and

guidance of how to re-engage with the world when many remained mostly home-bound or limited in person experiences. To be able to support artists in this time of loss and provide a desirable remote experience to our expanded audiences reimaged the scope of programmatic extension to beyond our gallery spaces.



Screen recording from our fall program series, *Shifter: Waiting with Mustafa Faruki and Kameelah Janan Rasheed* hosted by Shrestha Rit Premnath and Avi Alpert on November 12, 2020.

### Independent Activities Period Programming

Specific to the MIT audience, we designed programs around the beginning of the academic year as well as during the January Independent Activities Period (IAP) for students. Knowing students and the broader MIT community would be shifting their academic work to Zoom and would no longer be gathered on the Cambridge campus, the development of activities were also drawn to prioritizing offline, community building opportunities through the visual arts.

In the fall, we hosted a postcard exchange where community members were kept in touch from afar. We hoped to overcome physical distance with an offline project that encouraged a dynamic conversation on how to keep afloat projects that have been interrupted or put on hold because of the pandemic. Participants of the postcard exchange reflected on ongoing personal projects or community initiatives by decorating a blank postcard, and through the exchange they later received a postcard in return. An online gallery of the postcards is currently linked to the List Visual Arts Center website.

During IAP, we offered two different types of programs. With the success of the postcard exchange, we invited community members to participate in a one-use camera photo project and capture new daily routines. The project, *Visualizing Daily Rituals*, hoped to help participants overcome physical distance with another offline project that encouraged members of the MIT community to be aware of their daily rituals and immediate surroundings. Through optional Zoom discussions, participants shared

their approaches to the project as well as any daily rituals that were newly developed during the year. The project resulted in a printed photo book that was sent to all who participated. The second IAP session was a two-part workshop that was artist-led and designed with accessibility initiatives in mind while taking a creative approach to creating alt-text.

### **Student Guides**

The Student Guide program continued into its fifth year with three undergraduate students. During the summer of 2020, the guides developed an engaging virtual tour option, not replicating what could be done in person but being very thoughtful about what can be unique to digital offerings. With this, we were able to juxtapose works from the public art collection that are on opposite sides of the campus, creating new conversations and lenses in which to discuss the works that would not be possible in an hour-long physical walking tour. We also were able to utilize the artist videos to provide a sense of space and bring the artists voice into the interpretations and understandings of the works. These tours were relied upon heavily for various MIT departments across campus—from the alumni office, departmental outings, and several introductions for classes—to provide a sense of campus for students who were unable to be on campus. They also allowed for deeper curriculum engagement for classes in the Comparative Media Studies, Sloan, Real Estate, and CSAIL coursework as source material that became embedded in students’ coursework.

These examples are only a sampling of the work done over the course of this year marking this year’s progress towards our long-term goal of strengthening outreach to the greater MIT community and providing a greater breadth of accessible offerings.

### **Max Wasserman Forum 2021: Another World**

The 2021 Max Wasserman Forum: Another World brought together a diverse slate of artists, educators, and writers at the forefront of discourses on art in the digital realm to share their deep understandings and perspectives on digital media’s potential for more radical, imaginative, and limitless forms of cyber expressions. This was the first online reimaging of this biannual forum and resulted in the creation of its own event site, which welcomed over 2,000 individuals across the globe during the week of program release.

This iteration of the forum was to critically analyze how we think about ideas of power and building, with a particular interest in the merging and fluidity between the human and artificial experience. It additionally contemplated what humanity is now in light of our current climate, driven by the practices artists have employed in the creation of their various visual practices. This online forum culminated in a live closing keynote delivered to over 600 attendees titled “Decolonize the Digital Sphere and Transition it Towards the Commons” delivered by renowned visual artist, filmmaker, and writer Hito Steyerl.



*Paul Ha giving the Director's Welcome for the 2021 Max Wasserman Forum: Another World, held virtually from April 6 - 10, 2021.*

### **Diversity, Equity and Inclusion**

This past year, the List Center continued to build on Diversity, Equity, and Inclusion (DEI) practices within our own staff while also joining along with Institute-wide initiatives. Previous initiatives were designed around onsite exhibitions, programs, and spaces; these will be instituted and built upon in the coming year, but this year's efforts focused on staff learning and instituting digital access.

- Audio transcripts: Completed transcripts for entire catalog of audio tour and video interviews to be hosted on mobile public art site; completed transcripts for all exhibition video interviews and past two years of recorded programming offered on the List Center website.

- **Alt text for images:** Offered alt text workshop for MIT community as well as for List Center staff working on web image archive, including learning resources for ADA compliance for creating alt text for web-based images and a document of guidelines to create image identifications and alt text; staff are creating texts for the image archive, and there are established procedures in place for various staff members to create text for future images hosted on website and social media platforms.
- **Public Programs:** All online programs were accompanied by a live transcriptionist during live presentation, and all recorded programs were sent out for postproduction transcripts prior to posting on website. On a per-program basis, some presentations were accompanied by screen reader enabled presentations that were shared with attendees; the development of access statements are developed on a per-program basis and enveloped into the introduction of the program. Program speakers represented diverse individuals ranging from race, gender, and ableness.
- **Staff Learning:** All List Center staff enrolled and completed a 16-week Cultural Equity Learning Community, a DEI course designed for the cultural sector, offered by Arts Connect International, which offered live presentations, readings, resources, and support groups. Concurrent with the fall 2020 course, two staff members joined a working group with the arts sector (the List Center, MIT Museum, and Office of the Arts) to develop an away day in January for all staff in the arts sector. The working group continued to meet biweekly through the spring semester to develop recommendations for future work in the year(s) to come. In February, the List Center began bimonthly staff meetings to discuss DEI work as specific to the department and staff needs.
- **Paid Internships:** To further equity in the field, we have continued and expanded our partnership with the Studio Institute's Arts internship program to diversify the museum field. Each intern receives payment for their work, and we allocated additional funds to host interns not part of this program with a paid stipend.

## Permanent Collection

The collection includes Public Art, the Student Lending Art Collection, and the Campus Loan Art Program.

## Public Art

The New Vassar dorm welcomed three new public artworks this year. The lobby features a painting by multidisciplinary artist Jeffrey Gibson, *I DON'T WANT TO SEE MYSELF WITHOUT YOU*. A citizen of the Mississippi Band of Choctaw Indians who identifies as half Cherokee, Gibson often incorporates his heritage into his work, which includes abstract sculptures, paintings, and prints. Gibson is a recipient of the 2019 MacArthur Foundation Fellowship. Upstairs, Robert Engman's *Untitled* Möbius strip-inspired sculpture is suspended from the fourth-floor ceiling outside the Head of House and Associate Head of House apartments. Robert Engman studied at the Rhode Island School of Design and was a professor at Yale University. Matt Johnson's bent train track



sculpture *Untitled (Swan)* is positioned on the west plaza within close proximity to the historic Grand Junction railroad tracks.

Beverly Pepper's *Trinity (formerly Dunes I)* sculpture found a new home on the front lawn of McCormick Hall. Given the building's institutional significance as MIT's first all-female residence hall, as well as its prominent location on campus, this was the perfect setting for one of the few sculptures in the collection by a female artist.

Two tapestries created by Joan Miro and Robert Goodnough were reinstalled at the Kresge Theater following conservation treatment.

Jacques Lipchitz's bronze sculptures *Bather*, *Sacrifice III*, and *Hagar in the Desert* returned to the Hayden Library Courtyard on newly designed pedestals after the completion of the building renovation.

### **Percent-For-Art Projects Approved**

Agnieszka Kurant's percent-for-art project *The End of Signature* is moving toward completion of the design and engineering phase for Sites 3 and 4 in the Kendall Square redevelopment. *The End of Signature* is a series of works that translates 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 were solicited from the MIT and broader Cambridge community. The artwork will take the form of an illuminated, moving LED sculpture, occupying the cantilevers of Site 3 and Site 4. The List Center is currently coordinating the production and implementation of the artworks as well as beginning contract negotiations with the artist. The artwork is to be installed in late 2020, with timelines shifting given the pause on construction due to the COVID-19 pandemic.

Alicja Kwade's *Against the Run* was temporarily installed at E15 as part of her exhibition at the List Center. This outdoor clock will be relocated to Kendall Square in July 2021.

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

MIT and the US Department of Transportation have executed an agreement with artist Maya Lin to produce a site-specific work 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 US government's General Services Administration (GSA) to realize the project, scheduled to be installed by 2022.

We are also in the early stages of discussion and planning for the forthcoming Percent-for-Art commissions for the new Music Building; the redesigned ground floor of the Department of Earth, Atmospheric, and Planetary Sciences building; the new School of Architecture and Planning building; and the new Schwarzman College of Computing.

### Campus Loan Art Program

The List Center moved 97 artworks for faculty and staff participating in our campus loan art program to accommodate office relocations or renovation projects. There are currently 1,669 artworks sited in various locations on MIT's campus.

Twenty-eight artworks from the permanent collection were installed at the Hayden Library (14S) featuring works by Jess T. Dugan, William Kentridge, Adrian Piper, Lorna Simpson, and Fred Wilson.

Twelve artworks from the permanent collection are on exhibition at the Dean's Gallery, MIT Sloan School of Management (E60-300) featuring works by Mark Di Suvero, Elizabeth Murray, Louise Nevelson, and Sarah Sze.

Thirteen artworks are on exhibition at the Stratton Student Center (W20 – 3rd Floor Mezzanine), featuring works by Jennifer Bartlett, Dan Graham, Theodore Roszak, and Lawrence Weiner.

### Student Lending Art Program Collection

The List Center added 13 artworks to the Student Lending Art Collection this year with support from the Friends of Boston Art, the Alan May Endowment and gifts of art.

In lieu of the 2020–2021 Student Lending Art Program exhibition, 192 MIT students elected to renew the artworks they had on loan for a second year.

### Public Art Collection Works Conserved

- Cai-Guo Qiang, (*Ring Stone*, 2010, granite and seven Japanese Black Pine trees): annual maintenance, Bartlett Tree Experts, monthly pest treatments; Hanselman Landscape & Gardens, semi-annual pruning
- Anish Kapoor, (*Non-Object (Plane)*, 2010, stainless steel): annual maintenance, Karen Wolff, bimonthly 2019–2020
- Dan Graham, (*Ying/Yang Pavilion*, 2003, tempered glass, steel, gravel, water): annual maintenance, Maureen Ewing-Owens, monthly
- Robert Engman (*Untitled*, 1968, painted aluminum): Karen Wolff, November 2020
- Joan Miró, (*Spanish Dancer*, handwoven wool tapestry): Deirdre Windsor, December 2020
- Robert Goodnough (*Banner*, appliquéd felt): Deirdre Windsor, December 2020
- Jacques Lipchitz, (*Bather*, 1923-25, bronze): Daedalus, January 2021
- Jacques Lipchitz, (*Hagar in the Desert*, 1957, bronze): Daedalus, January 2021
- Jacques Lipchitz, (*Sacrifice III*, 1949-1957, bronze): Daedalus, January 2021

- Kenneth Noland, (*Here-There* (exterior), 1985, painted aluminum): John W. Egan Co., May 2021
- Ursula von Rydingsvard (*Scientia*, 2016, bronze): annual maintenance, Daedalus, June 2021
- Pablo Picasso (*Figure Découpée* (*Cut-Out Figure*), 1975, cast concrete with aggregate interior): Daedalus, June 2021

### Permanent Collection Works Conserved

- Mauro Restiffe (*Anchored*, archival digital print, 2008): Stanhope Framers, November 2020
- Raymond Pettibon (*I am my still life*, copperplate etching, 2001): Stanhope Framers, November 2020
- Don Nice (*Shalom*, silkscreen, 1978): Stanhope Framers, November 2020
- Walter Darby Bannard (*Spring #1*, silkscreen): Stanhope Framers, November 2020
- Marlene Dumas (*Faceless*, silkscreen, 1993): Stanhope Framers, April 2021

### Marketing and Development

Despite our doors remaining closed to the public for all of FY2021, we continued successful development of the Director's Circle membership and raised almost \$720,000. We are very grateful to the continued support of our donors.

We have had continued success in growing all social media platforms and have been especially successful in growing our global audiences through the Museum from Home programming.

List Center exhibitions and artists received press in the following outlets: *Artforum*, *Art in America*, *ARTnews*, *Art Papers*, *Boston Globe*, *Contemporary Art Daily*, the *New York Times*, *Town and Country*, *Whitehot Magazine*, and *WBUR the Artery*.

The List Center produced media content including artist interviews with Nayland Blake and Cindy Ji Hye Kim. Each exhibition also featured a recorded dialogue with the artists and a guest scholar or the exhibition curators.

With campus slowly reopening, we will continue to distribute the List Center's public art map to the MIT Museum, MIT Visitor Center, Human Resources, MIT Admissions, Atlas Center, MIT Office for the Arts, and other sites on campus to promote and publicize MIT's Public Art and Architecture Collection.

Additionally, the List Center was a Founding Partner of Contemporary Art Daily's recently launched Contemporary Art Library. Contemporary Art Library is an initiative from the website Contemporary Art Daily that strives to "preserve, and make

accessible the art history of our time” by organizing exhibition documentation from institutions, galleries, and alternative spaces into a single, interconnected online library of images and related exhibition resources that can aid in the scholarship around global contemporary art. As a founding partner, the List shared digital documentation from 34 List Center exhibitions dating from 2010 to the present.

## **Administrative Highlights**

### **Staffing**

Staffing was tight in FY2021, but the List Center was able to avoid any layoffs during the shutdown, thanks to the enormous support and understanding of the Institute.

We were able to redeploy our gallery staff to work on alt-text and archival work related to our new website. The office staff pivoted to remote work and developed the programs necessary to connect audiences to artists in a virtual world. The entire staff worked harder than ever.

Three longtime employees opted for early retirement as we geared up for reopening. In the spring of 2021, we said goodbye to Magda Fernandez, Mark Linga, and Suara Weitloff.

### **Finances and Funding**

When the museum shut down in March, we pulled back on fundraising efforts as we saw our donors support MIT’s COVID-19 pandemic research efforts, and we felt that work needed to take precedence. We renewed almost all of our major gifts and exceeded our budget, so we did not feel we should be competing with direct COVID-19 pandemic needs.

Raised almost \$720,000 from 75 donors and foundations in support of the List Center. While this was about \$120,000 less than the previous year, we were indebted to our donors for standing by during the yearlong closure. Some of the decrease is also attributed to the timing of foundation grants with which we expect to be back on track next year.

### **Future Goals**

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

- 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 to MIT’s student, faculty, and administrative audience
- Increase local, national, and international visibility of 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 new 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
- Continue to grow the List's collections as well as administer conservation for the List's acquisitions, including the public art collection
- Continue to grow the newly launched travel program which will serve as a vehicle for connecting List donors to MIT alumni in new and engaging ways
- Augment an endowment fund for the acquisition of works of art for the permanent collection
- Continue to produce comprehensive educational materials about all the MIT Percent-for-Art projects, Student Lending Art Program, and art on campus
- Seek naming opportunities for staff positions and galleries

### **Personnel Information**

Director Paul C. Ha served on panels with the National Endowment for the Arts, Robert Smithson Nancy Holt Foundation, Herb Alpert Award in the Visual Arts, Career Support Committee, and American Association of Museum Curators' Mentorship Program. He also served as a board member for the Andy Warhol Foundation for the Visual Arts, the Madison Square Park Conservancy, the World Chess Hall of Fame and Museum, the Fabric Workshop and Museum, and White Columns. He also serves as a member of the Creative Arts Council at MIT and on the board of the MIT Museum.

Curator Natalie Bell joined the List Center in January. She has recently served on the jury to award the forthcoming artist fellowships at the American Academy in Berlin and as a nominator for the Nam June Paik award for an artist working with moving images and new technology, as well as the Eugene McDermott Award in the Arts at MIT. She also served as a mentor for students at the School of Visual Arts and guest lectured at Harvard University, and she is the invited curator of the Artpace Fall 2020 artist residency program (now postponed to 2021).

Campus and Public Program Manager Emily Garner served as a portfolio reviewer of student work at the Massachusetts College of Art and Design for the Art Education division. Additionally, Garner led the National Art Education Association Preservice division annual workshop and is a member of the Forum for Leadership in Art Museum Education.

Communications and Development Manager Jameson Johnson served as a reviewer for the Cambridge Art Association's portfolio reviews. She gave guest lectures to art history and design courses at Northeastern University, Mass College of Art, and Montserrat College of Art. She was an invited guest curator at Boston Cyberarts Gallery and spoke on several Boston-based panels.

Assistant Curator Selby Nimrod was awarded an Etant Donnes Curatorial Research Fellowship by the French American Cultural Exchange to conduct research into a repository of Net.Art and new media artworks in a French public collection (summer 2021). She has recently served as a juror for the Hopper Prize, an award that seeks to advance the careers of emerging visual artists by providing unrestricted grants; a mentor for students at the School of Visual Arts, a reviewer for the Cambridge Art Association's portfolio reviews, and as a guest critic for studio residency programs including Swiss Institute, the Bronx Museum, NARS Foundation, and Artists Alliance Inc. She has also guest lectured at Northeastern University.

### **Advisory Committee**

The List Center Advisory Committee—composed of MIT alumni, artists, and collectors—met twice virtually during the 2020–2021 season. There are currently 22 active members, including three ex-officio members (Philip S. Khoury, Paul C. Ha, and Leila W. Kinney).

Audrey Foster took on her new appointment as Advisory Committee Chair in the spring of 2021.

**Paul C. Ha**  
**Director, List Visual Arts Center**