

## Arts Initiatives

Leila Kinney, executive director of [Arts Initiatives](#), works with associate provost Philip Khoury on strategic planning, communications, development, and cross-school coordination for the arts. She directs the Office of the Arts at MIT, which includes the MIT Center for Art, Science & Technology (CAST); Arts Communications; administration of programs for the Council for the Arts at MIT (CAMIT); Student Programs; the Student Art Association (SAA); and the Visiting Artists Program. She chairs the Arts Communications and Visiting Artists committees and is a member of the Creative Arts Council, the CAMIT executive committee, and the advisory boards of the Catalyst Collaborative at MIT (CC@MIT), the List Visual Arts Center, and the MIT Museum. The executive director of Arts Initiatives also serves as the executive director of CAST.

### Current Goals

- MIT Center for Art, Science & Technology: maintain the momentum of the first year's programs and raise funds to sustain the center beyond the four years of seed funding provided by the Andrew W. Mellon Foundation
- Arts in the upcoming development campaign: secure long-term funding for CAST within the Institute's capital campaign, working with the newly appointed arts development officer
- 2014 Eugene McDermott Award in the Arts at MIT: plan the announcement of the next awardee in October 2013 and the next residency in March 2014
- \$10K Creative Arts Competition track within the Sloan \$100K Competition: extend the Creative Arts Competition to the pitch and accelerate phases of the \$100K Competition
- Alumni Arts Exchange and arts events in collaboration with Alumni Association regional clubs: collaborate with the Alumni Association to build an online network of alumni interested in the arts, coupled with arts events in collaboration with regional clubs around the country

### Accomplishments

Caracas Brass, an ensemble of the Simón Bolívar Orchestra conducted by Gustavo Dudamel, opened the inaugural celebrations for MIT president Rafael Reif in September 2012. A wonderful concert in its own right, which included the presentation of an El Sistema medal to President Reif, the event also illustrated the lasting benefits to the MIT community of the Eugene McDermott Award in the Arts at MIT; Dudamel, who also conducts the Los Angeles Philharmonic, was the 2010 recipient of the award.

CAST is the largest and potentially most significant initiative undertaken by the Office of the Arts at MIT. Recognizing MIT's leadership in cross-disciplinary research and commitment to the educational value of the arts across the curriculum (e.g., the Humanities, Arts, and Social Sciences [HASS-A] General Institute Requirement), the Andrew W. Mellon Foundation has provided \$1.5 million in start-up funds for CAST

for four years (through 2016) as part of a national effort to support integration of the arts into research universities. The center funds curricular development, research programs, and a variety of creative projects at the Institute that have the arts at their core. CAST also supports residencies for visiting artists, performing arts series, and a biennial symposium (the first one will take place in September 2014).

Seeing the increasing importance of the creative industries and of culturally significant start-ups, the Office of the Arts at MIT in 2013 initiated a \$10K Creative Arts Competition track within the \$100K Sloan Competition, with support from the Council for the Arts. In its inaugural year, 49 submissions were received and the competition winner, Medium, went on to become the [Founder.org](http://founder.org) competition award recipient; this startup program selects the top 10 teams from the best schools across the country to receive a \$100,000 grant and a year of mentorship and programming.

### **MIT Center for Art, Science & Technology**

Fulfilling a need to advance the arts within the core mission of the Institute, the [MIT Center for Art, Science & Technology](#) in its first academic year sponsored three stand-alone, major visiting artist residencies and 13 others to enhance three spring term courses, one each in the School of Architecture and Planning (SAP); the School of Humanities, Arts, and Social Sciences (SHASS); and the School of Science. CAST is supporting a need for more creative arts classes, in part to serve the HASS-A requirement, but also to serve the 80% of students who enter MIT with previous experience in the arts and want to continue their immersion in creative and cross-disciplinary endeavors. At a time when there is growing recognition of the importance of creative thinking for entrepreneurship and innovation, it is important to expand the kinds of projects and research promoted by CAST.

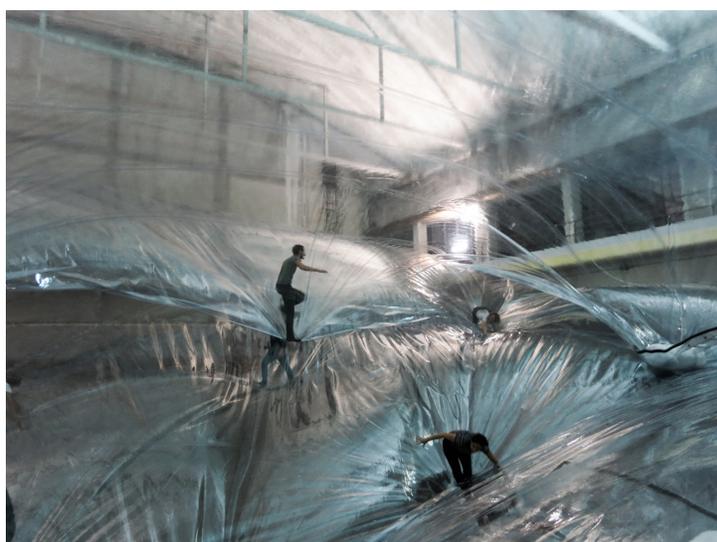
CAST's goals include:

- Soliciting and supporting cross-disciplinary curricular and research initiatives that integrate the arts into the core curriculum or create new artistic work or materials, media, and technologies for artistic expression
- Spearheading the Visiting Artists Program, which emphasizes the creative process; extensive interaction with MIT faculty, students, and researchers; and cross-fertilization among disciplines
- Assisting in the presentation and curation of performing and visual arts or design relevant to the research of engineers, scientists, and the MIT community as a whole
- Disseminating the creative and intellectual production supported by the center to the public through a biennial symposium; the inaugural symposium ("Seeing, Sounding, Sensing") is in planning for 2014

## Residencies

### Tomás Saraceno

Visionary artist [Tomás Saraceno](#) met with over 20 scientists, architects, and engineers across the Institute for far-ranging conversations about biomimicry, cosmology, atmosphere, and flight. Saraceno creates inflatable and airborne biospheres that make tangible the complex systems of interaction, both physical and social, between humans and their environment. Taking the shape of soap bubbles, spider webs, neural networks, and cloud formations, these works are speculative models for alternate ways of living. Swinging between the practical and the speculative, Saraceno discussed everything from nano-engineered materials to solar energy to weather patterns to the origins of the universe, asking scholars in these diverse disciplines to imagine what different realities might look like.



*Tomás Saraceno's inflatable installation, On Space Time Foam, at Milan's Hangar Bicocca. Credit: Studio Tomás Saraceno*

As a result of his visit, Saraceno is currently collaborating with Markus Buehler, whose groundbreaking research in the structural makeup of silk webs complements Saraceno's own pioneering cross-disciplinary explorations in visualizing 3D webs. Through this kind of creative modeling, Saraceno and Buehler hope to learn more about the structural properties of the silk web and its complex network of connected proteins. Understanding the secret of how these properties are generated is useful to scientists interested in applying nature's techniques in structural engineering and new building materials.

### Glass Band

Multi-instrumentalist, composer, and instrument designer Mark Stewart worked with MIT students and Glass Lab director Peter Houk to design and blow original glass instruments in a yearlong workshop. Students and faculty explored the sonic possibilities afforded by this fascinating, mercurial substance used by scientists and artists alike. The [Glass Band](#) played their unique instruments at the CAST Marathon Concert and at the MIT Museum's Second Friday event in June 2013. A video of the band also premiered at the Fuller Craft Museum's exhibition "Reversible Reactions: Art Meets Science at MIT's Glass Lab."



*Musician and instrument builder Mark Stewart led a year-long residency in the MIT Glass Lab to design and blow original glass instruments.*

*Credit: L. Barry Hetherington*

### Spring Sound Series

CAST presented a fresh, genre-bending series in celebration of new compositions, new instruments, new groups, and musical styles. The [Spring Sound Series](#) represented both the trailblazing and the timeless, the unexpected and the masterful—from the grand debut of the new group EVIYAN to the world premiere of jazz master Don Byron’s clarinet concerto to a host of other exciting musical guests. The series culminated in the CAST Marathon Concert: five full hours of genre-bending music bringing together MIT’s vast and diverse musical talent with visiting artists from a variety of styles and traditions. Opening the show was MIT’s own Gamelan Galak Tika led by guest creative director Dewa Alit, a gamelan master. Also featured were special guests Hauschka and Pamela Z, two artists at the forefront of contemporary experimental music. The concert crescendoed in a world fusion version of Terry Riley’s minimalist masterpiece “In C,” in which guest artists performed with members from six different MIT musical groups: the MIT Symphony Orchestra, the MIT Wind Ensemble, the Festival Jazz Ensemble, Rambax, Galak Tika, and the new Glass Band.



*A variety of musical traditions came together for a rendition of Terry Riley’s “In C” at the CAST Marathon Concert.*

*Credit: L. Barry Hetherington*

## Seminars and Courses

### 21M.380 Music and Technology

The 21M.380 Music and Technology seminar presented weekly lecture/demonstrations by 12 prominent sound and multimedia electronic artists whose work explored themes of mechanical and digital experimentation, questioning the boundaries between the technical and aesthetic, the electronic and organic, and composition and invention. These visiting artists were Suzanne Bocanegra, David Sheppard, Eric Singer, Victor Gama, Arnold Dreyblatt, Christopher Janney, Pamela Z, Hauschka, Tristan Perich, Trimpin, Julia Ogrydziak, and Andy Cavatorta. With these lecture/demonstrations as a point of creative departure, students in the course designed original instruments, software, and compositions.

### 4.110J Mechanical Invention Through Computation

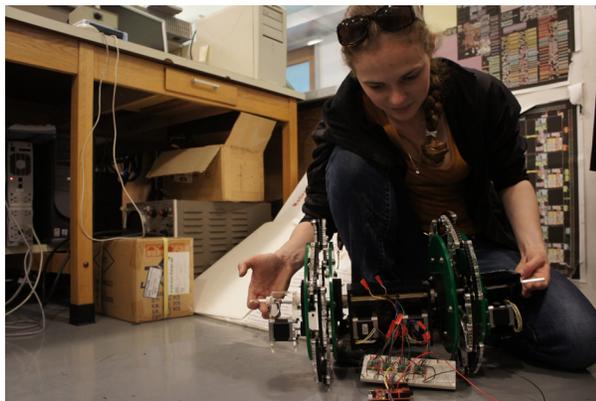
The 4.110J Mechanical Invention Through Computation course was cotaught by visiting designer, engineer, and inventor Chuck Hoberman with professors Erik Demaine and Daniela Rus from MIT's Computer Science and Artificial Intelligence Laboratory (CSAIL). The course was driven by a simple question: How can you invent new transformable objects using computation? The resulting student projects ranged in scale and function from pin joints that could be seen only with a microscope to large retractable tables. Examples include a DIY expandable lamp created completely from off-the-shelf materials, a foldable trapezoidal kite modeled after one designed by Alexander Graham Bell, a winged Phoenix-like sculpture based on a J.G. Ballard science fiction story, and a skirt that used inflatable origami to change size and shape. Every project was the result of continual prototyping with different types of designs and materials, employing methods both digital and physical. The class culminated in an exhibit attended by more than 80 people.



*Electronic sound artist and vocalist Pamela Z gave a lecture/demonstration as part of the Music and Technology course.*

*Credit: Ars Electronica*

*The transformable wheels of the "Expandabot," created by students from the Mechanical Invention Through Computation course, allow the robot to traverse a wide variety of terrains with optimized treads.*  
*Credit: Jason Gao, Bianca Homberg, Shiyu Wei, Sarah Southerland*



## 6.S080 Design Across Scales

Inspired by Charles and Ray Eames' canonical film *Powers of Ten*, the [6.S080 Design Across Scales](#) course, led by Neri Oxman and Meejin Yoon, explored the relationship between science and engineering through the lens of design. Design thinking has become increasingly integral to the contemporary practice of science and engineering as the field expands to encompass the design of buildings, tools, data, experiences, networks, materials, and even DNA. With the idea that design is not a discipline but a critical methodology, the course brought together interdisciplinary teams of students—from mechanical engineering to materials science to architecture—to visualize data and design objects, experiences, and systems for the greater good. The course was supplemented with a series of nine guest lecturers from a wide variety of fields.



*Meejin Yoon's Mobius Dress.*  
Credit: Meejin Yoon/MY Studio

### Research: Architectural Geometry

Can we make things that make themselves? Taking a cue from complex natural systems such as protein folding and DNA replication, architects at MIT are creating self-assembling materials to change the face of manufacturing. Embedding information in physical materials will allow for greater energy efficiency and accuracy as the structures themselves contain the blueprints for their own construction. Combining the digital and physical world in this

way presents new prospects for programmable materials, self-assembling structures, spatial computing, and design possibilities. CAST and the Department of Architecture cosponsored a video that was featured at the [Advances in Architectural Geometry](#) symposium at the Centre Pompidou in Paris in September 2012. Architectural geometry is an emerging field using geometrical principles to approach current design challenges with a renewed mathematical rigor. As part of a presentation on the most advanced and challenging research in the field, the video spotlights the groundbreaking technologies, materials, and processes produced at MIT.

### Special Event: Umbrella Project

MIT students, faculty, and staff lit up the Cambridge sky during the second performance of “UP: The Umbrella Project” at Jack Barry Field. A collaboration between CSAIL and internationally acclaimed dance company Pilobolus, the project brought together members of the MIT community to participate in a large-scale live performance piece using umbrellas outfitted with red, green, and blue LED lights. Using hand controllers designed by researchers in the MIT Distributed Robotics Lab, led by Professor Rus, participants were able to independently change the color of their umbrella to create a colorful and ever-changing display of live art. Bringing together a large group of people to participate in a collaborative effort fit well with the overall research goal of the Distributed Robotics Lab, which studies how behaviors of large groups can be understood and applied to robots.



CSAIL partnered with the dance company Pilobolus to create “UP: The Umbrella Project.”  
Credit: Pilobolus

## Arts Communications

Through close collaboration with the News Office, the directors of communications in SAP and SHASS, and communications officers on the Arts Communications Committee, Leah Talatinian, the arts communications manager, coordinates and facilitates internal and external promotion, raising awareness of and publicity for the arts at MIT. The increased arts communications efforts have made it possible to raise the profile of the arts—within the MIT community, in the Boston area, nationally, and internationally—through sustained attention to media relations, advertising, grassroots outreach, print marketing, and online presence. Building loyalty from existing audiences and reaching new audiences are given equal priority.

### Advertising

Advertising was again an important part of communications outreach. The Office of the Arts at MIT reached audiences through WBUR, Boston’s National Public Radio affiliate; *Art New England* magazine; and *The Tech*. A joint advertisement with fellow members of the Cambridge Arts Council was also placed in the *Metro* newspaper. Print materials such as postcards and posters were produced and digital advertisements were presented in the Infinite Display screens on campus.

### Arts Portal

Improved navigation and a dynamic look to the homepage of the [Arts Portal](#) were accomplished this year through a new “curtain” or “jumbo” navigation menu and a series of rotating spotlights.

The newly established CAST section of the Arts Portal was built and grew throughout the year with a new blog and information on visiting artists, events, courses, and opportunities for postdocs and faculty.

## Campus News

**Campus News** articles and “Of Note” highlights published throughout the year emphasized the Visiting Artists Program, CAST programs, courses and concerts, and other important arts news such as the inaugural concert for President Reif by the Caracas Brass and the newly established \$10K Creative Arts Competition.

## Alumni Outreach

The Office of the Arts created a new alumni newsletter that was sent to 11,480 alumni worldwide who have been involved in the arts at MIT. The newsletter is sent once each semester and features news about faculty, alumni, and events on campus that have an alumni connection. The arts gained increased presence on the Slice of MIT alumni blog and accompanying Alumni Association social media, which covered the CAST Spring Sound Series featuring Andy Cavatorta and Julia Ogrydziak in April 2013. A blog piece was also written about the May 2013 broadcast of “Awakening: Evoking the Arab Spring through Music” on WGBH public television, featuring alumnus and visiting artist Jamshied Sharifi.

## Media Relations

The continuing communications effort created overarching messaging for the arts with outreach to media. *Bloomberg Businessweek* covered the \$10K Creative Arts Competition, and *ARTnews* magazine’s art and science feature issue included a six-page article focusing on CAST that incorporated several quotes by CAST faculty director Evan Ziporyn. Much of the press coverage of CAST visiting artist Tomás Saraceno’s 2012 exhibition in Milan included mention of his affiliation with MIT.

*The Boston Globe* covered several arts events at MIT, including pieces on the CAST Spring Sound Series and the Joël Tettamanti exhibition in the Kurtz Gallery at the MIT Museum. News items on “UP: The Umbrella Project” were highly visible in nearly all local media outlets, including *Boston Magazine*, the *Boston Globe*, WBUR, and the *Boston Herald*.

*The Tech* covered the arts more thoroughly this year with arts scholar Grace Young serving as arts editor. A highlight was a feature section, “Arts in Review,” that appeared in the February 5 issue.

## Video

The Office of the Arts produced videos for several visiting artists including Andy Cavatorta and Victor Gama in conjunction with the CAST Spring Sound Series. The videos are posted on the Arts at MIT channel on YouTube, TechTV, and the Arts Portal and are also distributed through social media.

The PBS affiliate WGBH Boston/Channel 2 aired the MIT music documentary of 2012 Visiting Artist Jamshied Sharifi’s “Awakening: Evoking the Arab Spring through Music” on May 31, 2013. The broadcast marked the first time PBS has shown an MIT music documentary and was the first work that MIT Video Productions produced specifically for broadcast television.

## Council for the Arts at MIT

### Current Goals

The goals, objectives, and priorities of Susan Cohen, director of the [Council for the Arts at MIT](#), remain recruiting the next generation of leaders and members, increasing the diversity of the membership, and keeping CAMIT programs up to date and relevant in service to the MIT community.

### Accomplishments

Two of the high points for the Council for the Arts at MIT were the successful 40th annual meeting in October 2012 and the CAMIT excursion to Toronto in April 2013.

On February 23, 2013, CAMIT member Marcel Botha '06 and alumnus Ben Maron '04 hosted a group of 27 CAMIT members and guests for a pre-opera reception in the Williamsburg section of Brooklyn, NY. Following the party, guests traveled by bus to the Brooklyn Academy of Music for the New York City Opera performance of Thomas Adés' 1985 opera *Powder Her Face*, directed by MIT associate professor of theater Jay Scheib.

Thanks to the contacts provided by Michael Koerner '49 and Ron Kurtz '54, the CAMIT excursion to Toronto in April was a rousing success. A group of 40 CAMIT members and spouses enjoyed a packed schedule that included private collections, museum visits, theater, opera, music, and architecture. Council trips are entirely funded by the trip attendees and take place approximately every 18 months, alternating between international and domestic destinations.



*CAMIT in Toronto at the office of Polar Securities.  
Credit: Robert Sanders*

### Annual Meeting Committee (Ann Allen, Chair)

The 40th annual meeting of the Council for the Arts took place on October 25 and 26, 2012, and was attended by 44 CAMIT members.

A [short video](#) overview of CAMIT's history was presented at the meeting. Directed and edited by Chris Boebel and Jean Dunoyer of Academic Media Production Services, the video included interviews with associate provost Philip Khoury; CAMIT member Martin Rosen '62; assistant professor Azra Aksamija of the MIT Program in Art, Culture and Technology (ACT); and Frederick Harris, director of MIT wind ensembles.

Two panel discussions held at the first day's morning business meeting featured MIT alumni who either are practicing artists or are involved in the business of the arts. Both discussions were videotaped and can be viewed on the TechTV website ([video 1](#) and [video 2](#)).

The 40th annual meeting dinner was held at the MIT Museum, featuring remarks from President Reif and the presentation of the Catherine N. Stratton Medal in the Arts to Brit d'Arbeloff '61. Also, CAMIT's special 40th-anniversary gift was announced: \$40,000 to the List Visual Arts Center to support the Student Loan Art Program.

The second day included a visit to the newly renovated Isabella Stewart Gardner Museum, and the day concluded with meetings of the newly formed awards committee and an expanded version of the membership committee.

### Grants Committee (Colleen Messing, Chair)

Colleen Messing succeeded Martin Rosen as chair of the grants committee at the October 23 meeting. The committee awarded 40 grants totaling \$106,867 along with 30 director's grants totaling \$10,936. A few of the exceptional projects this year were as follows.

- Whitney Bernstein, a PhD candidate in the Department of Earth, Atmospheric, and Planetary Sciences, conceived of a project that paired scientists with visual artists in an effort to make scientific research more easily understood by the public. The very successful project, titled Ocean Stories: Synergy, resulted in a five-month exhibition at the Museum of Science in Boston and much attention from the press. Bernstein and her colleagues are hoping to continue the project and plan to focus on a different type of science in the subsequent round.
- "UP: The Umbrella Project" was a collaboration between the CSAIL Distributed Robotics Lab and the modern performing arts troupe Pilobolus. Hundreds of MIT students, holding LED-light-equipped umbrellas that glowed in a number of colors, participated in a live performance that resulted in a choreographed light show.
- MIT Jazz at 50, a short documentary film, was shown at the 50th-anniversary gala in April. The film encapsulated the 50-year history of jazz at MIT and was spearheaded by Frederick Harris, director of wind ensembles, and Academic Media Production Services.



*Installation shot of the Ocean Stories: Synergy exhibition at the Museum of Science.*

*Credit: Courtesy of the Synergy Project*

### **Eugene McDermott Award in the Arts Selection Committee (Rick Stone '76, Chair)**

Rick Stone '76 succeeded Peter Wender '71 as chair of the McDermott Award selection committee. The next McDermott Award will be presented in March 2014.

### **Awards Committee (Ann Allen, Chair)**

The Louis Sudler Prize is awarded each year to a graduating senior who has shown excellence or the highest level of proficiency in a given arts discipline. This year's Sudler Prize recipient is Emily Su '13, who won for her versatile musical ability and scholarship.

The Laya and Jerome B. Wiesner Student Art Awards were presented to Noah Arbesfeld '13 for theater, Jean Sack '13 for music, the MIT Festival Jazz Ensemble for music, and Senior House for visual art.

### **Membership and Nominating Committee (Marilyn Breslow, Chair)**

CAMIT's membership stands at 99, with six ex officio members. The following individuals have joined the council since the last report: Marcia Kastner, Joyce Linde, Hyun-A Park '83, and Christine Reif. The Associate Members Program continues to thrive with 15 currently on board and at least three in the "pipeline."

Angus MacDonald '46, a founding member of CAMIT, and Donna Hieken, a more recent addition, both passed away in July 2012. Former members Roger Blum '41 and Bernard Palitz '47 passed away in November and December 2012, respectively. Marian Marill resigned in June 2013. Fay Chandler became a life member.



*Angus MacDonald '46.*

*Credit: Courtesy of the MIT Museum*

Chancellor Eric Grimson presents the 2013 Laya and Jerome B. Wiesner Student Art Awards to (left to right) Noah Arbesfeld '13, Jean Sack '13, Peter Godart '14 (for the Festival Jazz Ensemble), and Alina Kononov '13 (for Senior House).  
Credit: Justin Knight



The 17th annual exhibition of the winners of the Harold and Arlene Schnitzer Prize in the Visual Arts opened at the Wiesner Student Art Gallery in the Stratton Student Center in May 2013 and was well attended. The work of this year's winners had a common thread: the blend of traditional craft with contemporary technology. The Schnitzer Prize is very generous, with first place at \$5,000, second at \$3,000, third at \$2,000, and honorable mentions at \$1,000.

This year's first-prize winner was Jie Qi, a graduate student at the Media Lab, who blends traditional art-making methods such as brush painting and origami with electronics, resulting in works that are playful and profound. Rizal Muslimin, a graduate student in the School of Architecture and Planning, was awarded second place for his modular building components inspired by abstracted views of ancient handicrafts. Third place was a tie between Floor van de Velde from ACT, an installation artist who displays old technologies in novel ways, and Amit Zoran from the Media Lab, who combines basketry with 3D printing. Xiao Xiao, another graduate student at the Media Lab, received an honorable mention for her video interpretation of the player piano.



Poster for the 2013 Harold and Arlene Schnitzer Prize in the Visual Arts, designed by the winners.

### Ticket/Membership Programs

Since 1980, the council has underwritten MIT's University Membership Program at Boston's Museum of Fine Arts (MFA). This program provides free admission and discount benefits to all MIT undergraduate and graduate students, as well as 15 day

passes for use by MIT faculty and staff. Fourteen of the day passes are now distributed at the Hayden Library circulation desk, and one pass is sent to Lincoln Laboratory. MIT is ranked in the top 10 in number of admissions to MFA, recording 3,207 MIT student visits during fiscal year 2013, 972 staff entries, and 144 people who attended as part of a group visit.

CAMIT's sponsorship of an institutional membership with the Isabella Stewart Gardner Museum has just completed its second year; attendance for 2012–2013 was 808.

CAMIT also renewed the institutional membership at the Boston Institute of Contemporary Art (ICA), and all MIT students, staff, and faculty are granted free admission with their MIT IDs. Discounts are offered at the gift shop and café as well. As of June 2013, 936 MIT ID holders had gained free admission to the ICA.

The membership program with the Photographic Resource Center (PRC) at Boston University was also renewed. MIT undergraduates and graduate students have free unlimited access to the PRC galleries and library. They can also enter their work into the juried members' exhibition.

CAMIT underwrites MIT's membership at the Harvard Art Museums, allowing all MIT graduate and undergraduate students free admission.

CAMIT tried an experiment this year with the already successful Boston Symphony Orchestra (BSO) program: charging \$5 per College Card to MIT students and selling the cards at the MIT Copy Tech Center in the basement of Building 11. As a result, the number of College Cards distributed increased by almost 500; 1,118 cards were sold, producing \$5,643 in income. Because the College Card provides free access to virtually every BSO concert, the number of tickets procured by MIT students is estimated to have been up to 10,000.

CAMIT provides free tickets for MIT students to three Boston Chamber Music Society concerts. Similar arrangements provide tickets to four of the Boston Modern Orchestra Project's concerts at Jordan Hall, along with tickets to three of its club concerts, and tickets to each of the Radius Ensemble's concerts at the Longy School of Music at Bard College in Harvard Square.

The student performing arts ticket series continued, with tickets provided to augment or support the curriculum of primarily the Music and Theater Arts Section (some tickets are provided at the request of faculty from other departments, but not as frequently). CAMIT purchased 708 tickets, totaling \$12,011.

### **Administrative Initiatives**

Inspired by comments made by panelists at the 40th annual meeting, the development of an online network for alumni, the Alumni Arts Exchange (AAx), is under way. Designed to engage MIT alumni who were involved in the arts at MIT while they were students, as well as those who became involved following graduation and those who are practicing artists, AAx will be sited on the Alumni Association's Infinite Connection, and its online

presence will be led by associate members of CAMIT (recent graduates who won arts awards or were Arts Scholars while they were at MIT). AAx will lay the groundwork for live events tied to geographical clubs around America and the world. The program will be launched at the Alumni Leadership Conference in September 2013. CAMIT will benefit from AAx as a way to identify and recruit likely new members from a younger demographic.

CAMIT subscribed to a service called Slideroom for the grants program and Schnitzer Prize this year, and it was by all accounts very successful. The implementation of the program complements the increased use of the members-only site in making CAMIT members comfortable with working online.

### **Finances and Funding**

The council raised a total of \$417,103 from 70 members, making the average gift \$6,058; 17 nonmembers donated \$3,978, for a grand total of \$421,081 raised. Expenses for fiscal year 2013 totaled \$522,757. This figure includes \$119,506 in nonrecurring expenses (\$40,000 for the CAMIT 40th-anniversary Student Loan Art Program gift, \$37,006 for CAMIT's 40th annual meeting, \$5,000 for the Caracas Brass performance at President Reif's inauguration, \$7,500 for the Center for Advanced Visual Studies archiving project, and \$30,000 for art conservation at the List Visual Arts Center).

### **Student Programs**

Student Programs in the Office of the Arts at MIT includes the Freshman Arts Seminar Advising Program, Arts Scholars (a program endowed by the Council for the Arts at MIT), the Graduate Arts Forum (a series of events and lectures focused on the arts at the graduate level), the ARTalk blog featured on the MIT Admissions page, the new \$10K Creative Arts Competition within the Sloan \$100K Competition, and the Student Art Association, which offers noncredit arts instruction to students, staff, and MIT affiliates. Sam Magee, the manager of Student Art Programs, oversees these programs as well as exhibitions in the Wiesner Student Gallery and supports the director of the Council for the Arts in the administration of arts awards, prizes, and grants.

### **Current Goals**

- Create more synergy among the student arts programs and other initiatives in the Office of the Arts and beyond
- Develop the \$10K Creative Arts Competition in tandem with the increasing popularity of the Graduate Arts Forum
- Continue collaboration with the Graduate Student Council and the List Visual Arts Center to further increase participation and the visibility of the arts among the undergraduate and graduate student populations
- Incorporate the visiting artists schedule and the new Center for Art, Science & Technology programs into all student programs

## Accomplishments

This was the inaugural year for the [\\$10K Creative Arts Competition](#), which is designed to recognize the best new arts-focused start-up in conjunction with Sloan's annual \$100K Competition. Forty teams submitted proposals, and Office of the Arts staff narrowed the pool to nine very strong contenders. A jury composed of MIT alums, entrepreneurs, and artists selected Medium as this year's winner. *Bloomberg Businessweek* covered this new arts initiative and described Medium as "a sort of iTunes for art, providing access to digitized art works for the masses, started by Kimberly Gordon and Shambhavi Kadam, graduate students of the MIT Sloan School of Management."

The Graduate Arts Forum broke several of its own attendance records. The Arts Showcase in March was the largest graduate event on campus, hosting more than 750 graduate students and showcasing more than 30 graduate artists.

The educational and leadership goals of the Arts Scholars Program continued to build on the success of last year. A trip to see Jay Scheib's opera at the Brooklyn Academy of Music and participation in visiting artist workshops including alumnae Julia Ogrydziak provided this discerning group of MIT artists and art lovers with rare and enriching experiences. The number of applicants has increased and the selection process has become more focused; in turn, the Arts Scholars Program has become a selective and dynamic organization.

The MIT Student Art Association continues to grow. This past year it served over 600 MIT community members, teaching them skills in the traditional arts in hands-on, extra-academic studio sessions. Through an intensive reorganization, we have refined our teaching and management of the organization and have enjoyed increased enrollment over the past year.



*Shambhavi Kadam and Kimberly Gordon of Medium, the first winner of the \$10K Creative Arts Competition, with Sam Magee, coordinator of student programs. Credit: L. Barry Hetherington*

## Arts Scholars

The [Arts Scholars Program](#), founded in 1998, is a select group of undergraduate and graduate students who share a special interest in the arts. The Arts Scholars calendar includes 10–12 excursions each academic year to area arts events. An expert in the relevant discipline accompanies students on each excursion. On these visits the Arts Scholars engage in discussion, learning from the expertise of the guest, with the goal of better understanding the event and how it might affect students' lives and studies at MIT.

In addition to excursions, the Arts Scholars are asked to give back to the community by acting as mentors for other MIT students interested in the arts, as ambassadors for MIT and the arts to area institutions, and as volunteers for MIT arts-related events.

This year's Arts Scholars calendar included a trip to New York City to visit the Museum of Modern Art, the Metropolitan Opera to see *Carmen*, and the Brooklyn Academy of Music to see Thomas Adés' *Powder Her Face*, directed by associate professor Jay Scheib. MIT music and theater professor Lowell Lindgren and CAMIT Arts Scholars chair Marjory Jacobson joined the Arts Scholars and offered insight into both the museum's collections and the operas. In addition, we visited the Institute of Contemporary Art in Boston and had a chance to talk with Steven Prina, Harvard professor and participating artist in the exhibition *This Will Have Been: Art, Love and Politics in the 1980s*. The Arts Scholars also attended several plays at the Central Square Theater presented by the Catalyst Collaborative at MIT and met and talked with their playwrights, producers, and directors.



*Arts Scholars at the Metropolitan Opera House.  
Credit: Sam Magee*

### Graduate Arts Forum

The MIT [Graduate Arts Forum](#) is designed to build an interdisciplinary community of graduate students who admire or create art as part of their graduate studies or through independent practice. During the Graduate Arts Forum's 10th year, it once again enjoyed significant growth. With the continued collaboration of the Graduate Student Council, our three annual arts parties drew more than 1,200 graduate students.

The forums provide graduate students the opportunity to present their work to the larger MIT graduate student body as well as an opportunity to see what their peers and local artists are creating. The forums generate discussions around creative thinking and practice that help stimulate research and ensure communication among disciplines. Additionally, the forums serve as a springboard for collaboration with other artists, scientists, engineers, and creative thinkers in the larger MIT community.

This year's forums included a capstone event during Graduate Orientation Month, a gathering in Harvard's Natural History Museum to view the museum's glass flowers exhibit. A very successful Arts Showcase with over 750 graduate students in attendance

and 30 MIT artists showcasing their work took place on the sixth floor of the new Media Lab. The third annual private gallery opening took place at the Copley Society, America's oldest nonprofit artist collective. The MIT Graduate Student Council, in reaction to the popularity of these activities, has written an arts subcommittee into its constitution and cosponsored the activities. Other forums included a panel discussion, "Art Making Space," hosted by ACT graduate student Anne Callahan; Sari-fixation, a product design competition cohosted by Lallitara, a Sloan start-up; and a lecture for Sydney Pacific graduates on the relevance of contemporary art by curator Al Miner of the Museum of Fine Arts.



*Graduate students at the March 2013 Arts Showcase.  
Credit: Sam Magee*

### Student Art Association

The [Student Art Association](#) is a suite of three studios, founded in 1969, that provides space for hands-on exploration of the visual arts, photography, and ceramics. The SAA offers more than 70 student-focused extra-academic classes during the fall, spring, summer, and Independent Activities Period. Four instructors offer 15–20 classes each term. The Student Art Association enrolled approximately 600 MIT community members this year, close to 60% of whom were matriculated MIT students; the balance consisted of staff, alumni, and spouses of students, staff, and alumni. SAA offers 24-hour access to its members enrolled in ceramics, photography, drawing, painting, and open studios. The SAA has enjoyed steady growth and provides university-level arts instruction in a relaxed, creative atmosphere.



*Example of pottery made at the Student Art Association studios.  
Credit: Elizabeth Woodward*

## Wiesner Student Art Gallery

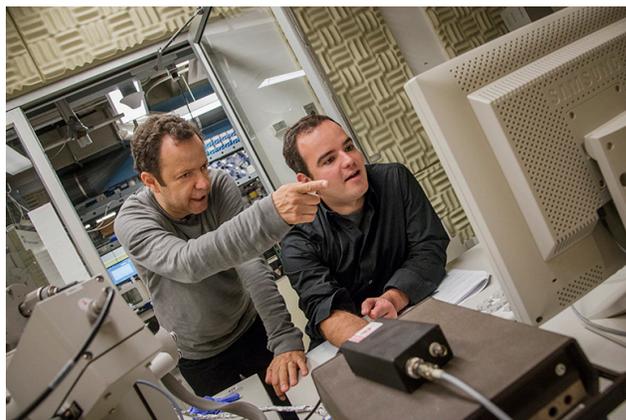
The [Wiesner Student Art Gallery](#), located on the second floor of the Stratton Student Center, is reserved for a show each month through November 2014. The exhibitions range in media and format from photography to installation and from solo shows to group exhibitions of student art award recipients. The monthly exhibition openings are growing in popularity, with each attracting between 20 and 50 visitors during the two-hour reception period. As the reputation of the gallery grows, demand has increased, as has the breadth and quality of the student art that is being exhibited for the MIT community.

## Visiting Artists Program

The relaunch of the [Visiting Artists Program](#) in academic year 2012 provided a rich exchange of ideas, problem-solving strategies, and creative dialogues within the community through public programs, interactions with students, and research visits to departments, labs, and centers facilitated by Meg Rotzel, producer of artists in residence and public programs. The 2012–2013 series exceeded earlier years in attendance: public programs hosted at Kresge Auditorium, the MIT Museum, Bartos Theater, and other venues drew approximately 2,000 audience members; 230 students participated in workshops, rehearsals, in-depth classroom visits, seminars, student-centered lunches, and receptions; and artists participated in over 87 research visits with faculty or labs.

## Vik Muniz

Vik Muniz, the Brazilian artist best known for creating art from unusual materials while exploring scale in image-making, collaborated with PhD student Marcelo Coelho from the Media Lab's Fluid Interfaces Group on the "sandcastles" project. Working with the Center for Bits and Atoms and the Center for Materials Science and Engineering, Coelho developed the technique of laser-etching nanoscale images into sand on millimeter-wide grains, which will later be enlarged and exhibited as photogravures. During the residency Muniz conducted a research visit with Tal Danino, an MIT postdoctoral fellow in the Laboratory for Multiscale Regenerative Technologies, directed by Sangeeta Bhatia at the Koch Institute for Integrated Cancer Research. Professor Bhatia's lab researches bacteria that deliver cancer-eviscerating drugs to tumor sites in the body. Danino's work inspired an additional project: Muniz hopes to show bacteria—organisms most associated with uncleanliness and disease—in an entirely new light. Using bacteria, cancer, and liver cells as the medium, Muniz and Danino are working together on a



series of patterns and portraits using the bacteria as "paint" in much the same way that stencils or silk-screens are made. An upcoming exhibition of the sandcastles and bacteria is in the planning stage.

*Visiting artist Vik Muniz with Marcelo Coelho PhD '12.*

*Credit: L. Barry Hetherington, MIT Visiting Artists Program*

## Don Byron

Renowned composer and clarinetist Don Byron visited MIT in the fall of 2012 and again in spring 2013 during the 50th anniversary of jazz at MIT. He performed a fresh mix of jazz and gospel at Kresge Auditorium with his New Gospel Quintet and talented and vigorous choir students from the Boston Arts Academy. During his spring visit, Byron premiered a new concerto commissioned and performed by the MIT Wind Ensemble under the direction of Frederick Harris. Evan Ziporyn, Kenan Sahin distinguished professor of music at MIT, performed a clarinet solo for an enthusiastic audience.

## Mel Chin and Rick Lowe

Mel Chin and Rick Lowe came to MIT through a residency hosted by the Community Innovators Lab (CoLab) in the Department of Urban Studies and Planning. These artists, active in their own communities and in national initiatives, each deploy art in urban areas in which there is a need to reconceptualize tenacious issues (e.g., lead-infested soil in New Orleans). During their time at MIT, they explored the potential of adapting their model of artistic practice to an urban studies curriculum, working with faculty and students across the Institute to better understand complex planning problems. As a result of the residency, the CoLab initiated its own artist fellowship through the well-established Mel King Community Fellows Program. Chin and Lowe will return to campus in 2014 as inaugural artists of the new initiative and will continue the work they began through the Visiting Artists Program.



*Visiting artist Don Byron.*

*Credit: L. Barry Hetherington, MIT Visiting Artists Program*



*Visiting artists Rick Lowe and Mel Chin.*

*Credit: L. Barry Hetherington, MIT Visiting Artists Program*

## John Akomfrah and Lina Gopaul

John Akomfrah and Lina Gopaul, founders of the Black Audio Film Collective and Smoking Dogs Film Production, visited in the fall and spring for a multifaceted investigation of the historic role of cinema from its earliest inception to its digital format. Known for being at the forefront of digital cinematography, Akomfrah received the United Kingdom's Order of Knighthood, among other honors. The artists gave lectures and workshops with students exploring the theme of European migrants and screened multiple films, including the historic *Handsworth Songs* and a recent feature-length film, *The Nine Muses*. Akomfrah and Gopaul will return during 2013–2014 to lead workshops, lectures, and panels on social activism, cinema in local and global contexts, and technological change.

## Guilherme Marcondes

Brazilian animator and filmmaker Guilherme Marcondes held a two-week workshop at MIT, “Building Story Worlds: Space, Time, Rules, and Narrative in Game Design,” with Philip Tan from the MIT Game Lab and Rosalind Williams, Bern Dibner professor of the history of science and technology. Together they developed video game prototypes with 20 writers, producers, programmers, and others from across MIT using “paper game” techniques. The paper games were then played by their creators with MIT Museum visitors during a public program at which Marcondes also screened his animations and videos. The most popular games were later played at the Cambridge Science Festival's “game day” at the MIT Museum.



*Visiting Artist Guilherme Marcondes playing a paper game with professor Rosalind Williams.*

*Credit: L. Barry Hetherington, MIT Visiting Artists Program*

## Past Projects

Visiting artist projects initiated during 2011–2012 continued to develop and appeared in the news and in the public eye.

WGBH Boston aired visiting artist Jamshied Sharifi's “Awakening: Evoking the Arab Spring through Music” on May 31, 2013.

In a project commissioned by Creative Time, MIT visiting artist Trevor Paglen worked with scientists at MIT to produce a disc micro-etched with 100 photographs, designed to last in space for billions of years. The project culminated in November 2012 when

the disc was attached to a communications satellite and launched from Kazakhstan into Earth's orbit. In September 2012, Paglen and filmmaker Werner Herzog discussed *The Last Pictures* (University of California Press and Creative Time Books) in an event at New York's Bryant Park, kicking off a lecture tour that included MIT.

ACT professor Joan Jonas and jazz pianist Jason Moran, a 2011 MIT visiting artist, performed their collaborative piece *Reanimation* for sold-out audiences in September 2012 at dOCUMENTA (13). dOCUMENTA is a high-profile exhibition of contemporary art that takes place every five years in Kassel, Germany. Through improvisation with music, sound, movement, and video, the two artists created a work informed by collage and animation. *Reanimation* is a continuation of previous collaborations between Jonas and Moran and a further exploration of subjects developed in Jonas' ongoing project *Under the Glacier*, inspired by Icelandic writer Halldór Laxness' novel of that title.

Florian Hecker, another 2011 visiting artist, presented his Chimerization installation developed at MIT during dOCUMENTA (13). In the spring of 2013, he launched his book *Chimerizations* (including text by Stefan Helmreich, Elting E. Morison professor of anthropology at MIT) at Artist Space in New York.

### Administrative Initiatives

MIT was one of 28 founding members of the Alliance for the Arts in Research Universities (a2ru), a national initiative that generates research, advocacy, and resources that enable integration of artists and arts practices into the nation's leading research universities.

The establishment of the MIT Center for Art, Science & Technology brought a new level of cross-disciplinary research and greater collaboration with the Visiting Artists Program. In order to streamline the process of soliciting faculty proposals, CAST and the Visiting Artists Program merged their application processes into a "common application." Proposals will be directed by staff to the appropriate sources of funding. There will be two calls each academic year, one per semester, for projects to be funded during the following academic years.

A major reorganization of the Student Art Association was completed in academic year 2013. An unwieldy system of hiring more than 20 teachers for short-term appointments during each of the four semesters per year was replaced by a permanent staff of four part-time teachers, who are offering more consistent and higher quality instruction overall.

### Future Plans

- Build the reputation of the MIT Center for Art, Science & Technology as a leading force in creative work and curricular experimentation at the intersections of art, science, and technology
- Increase the funds raised by the McDermott Award gala in March 2014 for the arts at MIT

- Develop an overarching argument and strategy for raising funds for the arts across the administrative units in the Office of the Associate Provost, SA+P, and SHASS
- Launch the online Alumni Arts Exchange at the Alumni Leadership Conference in September and expand its profile by collaborating on arts events around the country with Alumni Association regional clubs
- Develop the \$10K Creative Arts Competition by incorporating it into the pitch and accelerate phases of the \$100K Sloan Competition
- Expand the Student Art Association's capacity to meet increased demand during the summer semester and Independent Activities Period

## Personnel

Leila Kinney, executive director of Arts Initiatives, served as a member of the advocacy committee that led to the creation of a2ru and was appointed to the Strategic Communications Committee in fall 2012. In March 2103, she was appointed to the Executive Committee. Kinney presented at the a2ru 2013 research symposium on the integration of the arts and science, held at Pennsylvania State University, and at the Innovations Symposium at Wesleyan University.

CAST is led by Evan Ziporyn and Leila Kinney. The Executive Committee consists of Philip Khoury, associate provost; Deborah Fitzgerald, Kenan Sahin dean of the School of Humanities, Arts, and Social Sciences; and Adèle Santos, dean of the School of Architecture and Planning. The Faculty Advisory Committee includes Tod Machover, Muriel R. Cooper career development professor of music and media; Jay Scheib, professor of theater; and J. Meejin Yoon, associate professor of architecture.

Caroline Jones, professor of art history, and Stefan Helmreich are leading CAST's first biennial symposium, "Seeing, Sounding, Sensing." In support of the symposium, David Mather was selected as the Mellon postdoctoral fellow for the 2013–2015 academic years. Mather will collaborate with MIT faculty and invited guests on the production of the symposium and the subsequent publication of the proceedings.

Elizabeth Murphy was hired as a producer for CAST and is responsible for producing public programs and supporting curricular initiatives. Anya Ventura was hired as an arts research writer to document the activities of the center.

Intern Elizabeth Woodward began work for arts communications in October 2012 and became an office assistant 1 devoted to social media for the arts at MIT in March 2013. She replaced Kristin Mattera, who left her position as communications assistant for social media, a position shared with the Office of the Provost, the School of Architecture and Planning, and the School of Humanities, Arts, and Social Sciences.

In the recent reorganization, the Student Art Association increased the responsibilities of ceramics studio head Darrell Finnegan and photography studio head They Mislick and hired two new teachers: Jason Pastorello (ceramics) and Nicole Tariverdian (painting, drawing, and photography).

The 2012–2013 Visiting Artists Committee members were John Durant, director of the MIT Museum; Renée Green, director of the Program in Art, Culture and Technology; Paul Ha, director of the List Visual Arts Center; Stefan Helmreich, Elting E. Morison professor of anthropology; Leila W. Kinney, executive director of Arts Initiatives (chair); Meg Rotzel, producer of artists in residence and public programs in the Office of the Arts; Jay Scheib, associate professor of theater; Nico Vicario, PhD candidate in the History, Theory and Criticism of Architecture and Art program; and Evan Ziporyn, Kenan Sahin distinguished professor of music.

**Leila W. Kinney**

**Executive Director of Arts Initiatives**