Office of the President and the Chancellor

The annual reports that appear in this section are submitted by the heads of administrative departments and operations which report directly to the Office of the President and the Chancellor. The Council for the Arts at M.I.T. reports to the President through Professor Roy Lamson, Special Assistant to the President for the Arts. The Director of Information Processing Services reports directly to the Chancellor. The Institute Information Services and the M.I.T. Press report to Constantine B. Simonides, Vice President in the Office of the President and the Chancellor.

Council for the Arts

The Council's third full operating year, 1975-76, was one of continuing development for the arts at M.I.T. A staff of four--Professor Roy Lamson, Special Assistant to the President for the Arts; Peter Spackman, Executive Director; Susan Knight, Associate Director; and Annette Anderson, Assistant Director--worked with the members of the Council to extend the support and expand the range of artistic activities at the Institute.

The Program and Information Committee, chaired by Dr. Leo Beranek, made 17 grants totaling $32,158 to a wide variety of programs in the arts at M.I.T. Grant recipients included the Folk Dance Club for the purchase of tapes to record their collection; WTBS for the purchase of a portable recording unit; Hayden Gallery for the purchase and installation of video security equipment; the Center for Advanced Visual Studies for materials for Center artists to create works included in the Boston Celebrations II show at the Institute for Contemporary Art in Boston; and Course XXI for a series of speakers during the year. Additional grants supported two I.A.P. projects: a workshop in color television production, and a seminar entitled Vision, Art and Science. The grants also provided sets and staging for the Shakespeare Ensemble; assisted the Music Section in purchasing chamber music scores; gave seed support for a new literary magazine, Rune; and provided support for a joint exhibition by Hayden Gallery and the Institute of Contemporary Art of Claes Oldenburg's sculpture and drawings.

During the year, the Museum and Acquisitions Committee, under the chairmanship of Ida Rubin, worked closely with M.I.T.'s Committee on the Visual Arts. In October, the Institute received, through the joint effort of the two committees, five sculptures by the late Jacques Lipchitz on extended loan from Mrs. Yulla Lipchitz, the sculptor's widow. The collection was augmented by a sixth sculpture, loaned by Mr. and Mrs. Ralph Pomerance of Connecticut. (Mrs. Pomerance is a Council Member and also serves on the Museum and Acquisitions Committee.) Five of the large sculptures are in Hayden Courtyard, and the sixth is in Hayden Library.

In December, a major sculpture by Louise Nevelson, one of America's most celebrated contemporary artists, was installed adjacent to M.I.T.'s new Ralph Landau Building.
designed by Council member I. M. Pei. The sculpture, a large black steel construction entitled *Transparent Horizon*, measures 20 feet high and 21 feet long, weighs approximately 10 tons, and is composed of abandoned metal scraps as well as deliberately fabricated shapes. The Nevelson project was initiated in 1974, and continued with the joint cooperation of the Council's Museum and Acquisitions Committee, the Committee on the Visual Arts, the Planning Office, and the Physical Plant.

The Committee on the Visual Arts and Mrs. Vera List, also a member of the Council's Museum and Acquisitions Committee, arranged for the extended loan to M.I.T. of Larry Bell's plate glass *The Iceberg and its Shadow*. The work, which is part of the Albert and Vera List Family Collection, will be shown in Hayden Gallery during January and February of 1977.

Five new members were nominated by the Membership Committee and were appointed to the Council by President Jerome B. Wiesner for three-year terms. They are John C. Kern, Class of 1950, of Hinsdale, Illinois; Katie Louchheim of Washington, D.C.; Philip Morrison, M.I.T. Institute Professor of Physics, Cambridge; Dorothy Rautbord of Palm Beach, Florida; and Robert P. Rudy, Class of 1937, of New York City. Total Council membership at the end of the year was 72.

In addition to work done through the standing committees, the Council continued publication of both the *Newsletter* (circulation 8,000) and the monthly calendar of arts events at M.I.T. (circulation 1,000).

The Symphony Orchestra performed for the first time in Washington, D.C., on April 19 at the John F. Kennedy Center for the Performing Arts under the joint sponsorship of the Council for the Arts and the M.I.T. Club of Washington. Professor Marcus Thompson, the music faculty's distinguished violist, was the featured soloist in a program chosen by conductor David M. Epstein. Paul Hume, music critic of *The Washington Post*, wrote, "The M.I.T. Symphony Orchestra came to town last night, and its students of architecture, biology, computer science, earth and planetary science, physics, psychology, and urban planning had no difficulty in sounding like a first-class university orchestra. Under the expert conducting of David Epstein, the players from M.I.T. and Wellesley offered their Kennedy Center audience a program that would greatly honor the lists of any of our major orchestras. It was of a kind that the majors all too rarely put together... The might of M.I.T. is clearly well divided between the sciences and the fine arts."

The Council administered a two-day seminar entitled "Town Square Revisited" for developers, retailers, cultural leaders, planners, and government officials in January. Sponsored by the M.I.T. School of Architecture and Planning, with the assistance of grants from the National Endowment for the Arts, the Ford Foundation, the Rouse Company, and the Council itself, the seminar examined the social benefits of mixing cultural and commercial ventures, giving particular attention to the comparatively recent development of shopping malls now proliferating across the country.

The Council sponsored the American Dance Guild's Annual National Conference, entitled "American Dance Into the Future--Trends, Resources, Environments," which was hosted in June by M.I.T. Marking its twentieth anniversary, the Guild presented a three-day program examining recent developments in technology and other art forms as they relate to dance, as well as the latest directions of aesthetics. The highlight of the conference, which included workshops, panel discussions, and demonstrations, was a concert of four new works. Participants were Gus Solomons, Jr., Class of 1961, Toby Armour, Anna Nassif, and Rudy Perez.
The Council also provided administrative support for the first New England College Dance Festival, which was held at M.I.T. in April. The Festival was presented under the auspices of the Department of Women's Athletics, the New England Dinosaur dance company, and the American College Dance Festival Association, and was partially funded by the M.I.T. Council for the Arts.

A particular highlight of the Council's year was the fourth annual meeting, which began on Thursday evening, October 23, with an informal buffet supper followed by an open dress rehearsal of the M.I.T. Symphony Orchestra. The annual business meeting on October 24 opened with the announcement of the appointment of Luis A. Ferré, M.I.T. Class of 1924, as the new Chairman of the Council for the Arts.

Following the announcement of Governor Ferré's appointment, Professor Lamson announced the designation of the new category "Fellow of the Council for the Arts," with Professor Minor White named as the first Fellow. The designation carries with it an honorarium and a public lecture and is designed to further education in the arts at M.I.T. Each year a new Fellow will be recommended by the Council's Executive Committee for designation by the President of M.I.T.

During the business meeting, the Council group of 55 heard about arts programs at the Institute from two groups of faculty members led by Professors N. John Habraken, Head of the Department of Architecture, and Bruce Mazlish, Head of the Department of Humanities. Discussion topics included: a preliminary report on Arttransition; undergraduate teaching in the visual arts; the new doctoral program in architecture, art, and environmental studies; opportunities for the future in film, television, drama, and video at M.I.T.; laboratory studies in ancient art; the idea of progress in art and science; and the Institute's music programs.

The Council met with faculty and students in the arts at M.I.T., and heard a talk by Howard W. Johnson, Chairman of the M.I.T. Corporation. Mr. Johnson, who is also cochairman of the M.I.T. Leadership Campaign, described the scope of M.I.T.'s new fund-raising effort, and the place of the arts within the overall Campaign goals. After visiting the Center for Advanced Visual Studies, the Visible Language Workshop, and the Studio for Experimental Music, Council members gathered in Hayden Courtyard for a small ceremony of appreciation for Mrs. Jacques Lipchitz and Mr. and Mrs. Ralph Pomerance.

The Council's annual dinner at the President's House was the occasion for presentation of the second Eugene McDermott Award, which carried with it a cash award of $1,000 and is presented by the Council annually "for major contributions to the arts as a means of human fulfillment." Council member Ida Rubin, chairman of the McDermott Award Committee, reported that the Committee had recommended unanimously and the Executive Committee had approved Professor Emeritus Klaus Liepmann as the 1975 award recipient.

The meeting concluded with a discussion of the arts and education led by President Wiesner, preceded by a showing of the final few minutes of the thirteenth and last episode of Jacob Bronowski's television series "The Ascent of Man." His concluding sentences sum up the Council's own general viewpoint: "We are all afraid--for our confidence, for the future, for the world. That is the nature of the human imagination. Yet every man, every civilization, has gone forward because of its engagement with what it has set itself to do. The personal commitment of a man to his skill, the intellectual commitment and the emotional commitment working together as one, has made the Ascent of Man."

PETER SPACKMAN