INTRODUCTION

In its second year of operation, the Office of the Arts has continued to strengthen its support, advocacy, coordination, and facilitation of the arts at MIT, which are defined broadly to include traditional arts programs within the curriculum, professional presenting, student and student-initiated arts activities, and artistically related programs within the traditionally non-arts curriculum. The Office of the Arts (including the Council for the Arts, Arts Communication, and Special Programs, including the newly established Artist-in-Residence Program), the List Visual Arts Center, and the MIT Museum report below on an active and productive year and on changes in personnel. Immediately following are some highlights of the year's activities not associated with any one of these individual units.

Creative Arts Council (CAC):  The CAC began the year with fruitful discussions on the national issue of censorship in the arts, especially as it related to the restrictions placed on grants awarded by the National Endowment for the Arts (NEA) in fiscal year (FY) 1990. The CAC voted not to have MIT recipients of NEA grants sign the required pledge as written and, after consultation with Academic Council, initiated discussions with MIT's legal counsel. Although the United States Congress voted in the autumn to drop the pledge for grants awarded in FY91, and the NEA retroactively dropped the pledge for FY90 grants, the issues of censorship remain critically important to the arts, and these were taken up by individual members and presenters of the MIT arts community, including the List Visual Arts Center (which had been singled out by Senator Jesse Helms) in its exhibit "(not so) Simple Pleasures," the MIT Museum in its striking AIDS exhibits (including "Visual AIDS III," "Memories of Eddie: Living with AIDS," and its support of the regional display of the International AIDS Quilt at MIT), various of the arts curricular programs, a Council for the Arts symposium on arts patronage, the first annual Wasserman Forum on Contemporary Art that focused this year on issues of quality and diversity in art, and a Point of View article by the Associate Provost for the Arts in The Chronicle of Higher Education.

A subcommittee on Post-Baccalaureate Education in the Arts at MIT (Professor Jerome Friedman, Chair; Professor Alan Brody, Professor Peter Child, Professor Ed Levine) reported on the possible future role of an interdisciplinary Fellows Program in the Arts at MIT. Such a program would build on the strengths of existing programs in the arts and focus on the particular benefits to studying the arts in the MIT environment. More traditional subject-based graduate programs could potentially grow out of such a Fellows Program while maintaining the interdisciplinary core.

A subcommittee on MIT's "1 Percent for the Arts" Policy (Professor William Porter, Chair; Dean John deMonchaux, Ms. Katy Kline, Mr. Stephen Immerman, Mr. Mark Palmgren, Mr. Ovadia R. Simha) studied the origin, history of, and changes in the Policy that dates back to at least 1968. The subcommittee drafted a procedural statement covering the execution and implementation of this policy in individual cases. The work of the subcommittee was driven in part by difficulties that had arisen in choosing art for the Stratton Student Center and Edgerton House. In the case of both buildings, new working committees are now being convened through the Office of the Arts. In the case of the new biology building, discussions have been initiated following the procedural guidelines drafted by this subcommittee that include full participation of the architect, the Planning Office, the Biology Department, and the Office of the Arts.

Spurred on by planning sessions initiated by President Charles Vest with Academic Council, the CAC discussed the role of the arts at MIT now and in 2010. These discussions have led to the drafting of a new Plan for the Arts at MIT, which is expected to be completed by December, 1991.

Arts Sections and Faculty: Among many advances and successes in the staffing and governance of arts sections, three events stand out. The Music and Theater Arts Section voted to recommend the appointment of Professor Alan Brody as Chair for three years, a recommendation that was happily accepted and enacted by Dean Philip Khoury. The Corporation voted to create a separate Visiting
Committee for the Music and Theater Arts Section, which had formerly been part of the focus of the Humanities Visiting Committee. Professor Ritsuko Taho of the Visual Arts Program was appointed to the Cecil and Ida Green Career Development Chair, the first arts faculty member to receive such an honor.

Arts facilities: The past year saw the celebratory opening of new facilities for the Visual Arts Program in N51-52, including the Berenice Abbott Photography Laboratory that was made possible by the generosity of Ronald A. Kurtz '54 MG, a member of the Council for the Arts (CAMIT). Also, faculty and students in the Dance Program benefited from the installation of sprung floors in Walker 201 and the T-Club Lounge made possible by a collaboration of the Athletic Department, Physical Plant, and the Office of the Arts that was supported in part by a generous gift from Carl Sontheimer '37 PH. Funding for dedicated music practice rooms has been donated or pledged by CAMIT members: Anonymous and Leonard Bezark Jr. '49 MG. It is hoped that the construction of these will be completed in FY92.

UROPs in the Arts: The Undergraduate Research Opportunities Program (UROP) included a separate section on arts UROPs for the first time in its annual program booklet, increasing awareness. Thanks to a grant from the Knight Foundation, the number and diversity of arts UROPs that could be supported also increased. A generous gift from Mr. Sontheimer has matched and will continue this increased level of support for arts UROPs in FY92.

Inauguration: The Inauguration of President Vest included extraordinary arts events highlighting the work of MIT's arts students and faculty. The Inaugural Concert on the evening before the Inauguration showcased student music-making. Performances by the MIT Symphony Orchestra, MIT Concert Band, MIT Chamber Choir, and the MIT Festival Jazz Ensemble delighted a sold-out crowd at Kresge Auditorium. In addition Artists-in-Residence Karol Bennett and John McDonald performed songs for soprano and piano composed by MIT students Charles Pokorny '91 HU/Music, Alex Rigopulos '92 HU/Music, and Cynthia Harris '91 EE, and a song by Yumi Oshima '94 NU commissioned especially for the Inaugural Concert. At the Inauguration newly commissioned fanfares and processions by music faculty members Professor John Harbison, Professor Peter Child, Mr. Ed Cohen, and Professor Evan Ziporyn were premiered. One of the highlights of the Inauguration was The Poem of Welcome by Professor Stephen Tapscott, which was also commissioned for the occasion.

New Music Harvest: During the past year, discussions that have been ongoing for more than two years culminated in the final planning for a greater Boston festival of contemporary music November 14-17. Area institutions participating in the planning included MIT, Harvard University, Boston University, New England Conservatory, Berklee School of Music, and the Boston Symphony Orchestra. MIT will be represented in the festival with a concert on Sunday afternoon, November 17, devoted to compositions by MIT composers. The music will be performed by the contemporary music ensemble Collage conducted by David Hoose of Boston University.

Arts in traditionally non-art subjects: The arts at MIT are not relegated to arts courses. In the past year the Office of the Arts has expanded its discussions with a number of subject areas in engineering and social science in order to plan or facilitate cooperation and collaboration. These have included information-gathering meetings or initial strategy sessions with Professor William Durfee (Mechanical Engineering) concerning the new Product Design Course, Professor Paul Penfield (Electrical Engineering) concerning the Edgerton Workshop project, Professor Mark Schuster (Urban Studies and Planning) concerning federal arts funding, Professor Heather Lechtman (Center for Materials Research in Archaeology and Ethnology) concerning curatorial identification and dating of artistic materials, and Professors Roe Smith and Kenneth Keniston (Science, Technology and Society) on curatorship in science museums. In addition, alumni have spoken enthusiastically about fruitful collaborations between art and science in the past at MIT that might be considered again, such as the artistic residency of sculptor Alfred M. Duca (1960) in the department of Materials Science, who developed a new process of art casting in collaboration with faculty and students.
Fund-raising and the Campaign: The Associate Provost, with the expert help and assistance of Lucy Miller, Associate Director of Major Gifts, and Glenn Billingsley, Development Officer for the Arts, continued to take part in a large number of cultivational events on and off campus and to meet individually with prospective donors. A number of significant gifts have already been mentioned above. In addition, the List Foundation made its first contribution to a four-year pledge to support minority students in the arts. With the assistance of Clarence Williams, Special Assistant to the President, Judy J. Pitts, Associate Dean and Director, Office of Minority Education, and Ayida Mthembu, Assistant Dean for Student Affairs, the Office of the Arts has completed a draft for a List Fellows Program to support specific arts projects of one undergraduate and one graduate student each year.

The Council for the Arts increased its contributions and the proportion of contributing members to a higher level than at any time in the past five years. Total donations for FY91 totaled $263,839, exceeding the goal of $255,000. The number of Council donors increased from 41 in FY90 to 56 in FY91. In addition to maintaining its traditional programs (see below), the Council supported new arts facilities, and made significant contributions to the new Artist-in-Residence Program (see below) and the Office of the Arts.

With the assistance of Elizabeth T. Harding, Director, Communications Resource Development, and Celia Metcalf, Director, Design Services, the Office of the Arts published The Arts at MIT, which, for the first time, presents a complete picture of arts programs at the Institute. The booklet has already been used extensively in development and admissions.

Affirmative Action: The offices under the supervision of the Associate Provost for the Arts have strong representation of women on their staffs; this is due in large part to the strength of the pool of qualified women in arts-related fields. The record is quite the reverse in terms of minorities, of which there are none currently on staff. In the coming year, the Office of the Arts will formulate strengthened policies in regard to the hiring of minorities. The Office of the Arts employs seven people, six of whom are women. The List Visual Arts Center employs 15 (11.25 EFT), 11 of whom are women. The MIT Museum employs 11, six of whom are women. Of six new hires this year, four were women, replacing three men and two women (with one new hire).

One goal of the new Artist-in-Residence Program is to support multi-cultural artists and projects, in which it has been stunningly successful. Last year's program (the first) is detailed below. Of the nine artists programmed for next year, five are minorities; of these, four are women.

ELLEN T. HARRIS
The second year of the Office of the Arts saw the continuation of an ongoing campaign to raise the level of awareness of the arts at MIT, both on and off campus, and to nurture and reinforce the concept of an arts community at MIT. The area of Arts Communication was especially involved in efforts to develop greater coordination, communication, and interdisciplinary collaboration within this community, between arts programs and the Institute at large, and between MIT and the Greater Boston arts community.

Major accomplishments in communication included the following:

-- The first Arts Map, indicating sites at MIT where visual arts exhibitions and performances of music, theater, dance, multi-media and interdisciplinary arts currently take place at MIT, was completed and distributed. Created for MIT community members and visitors alike, the map presents a clear, aerial view of the many venues of performing and visual arts on campus, with parking lots and public transportation locations indicated. Upon its distribution in October 1990, the map has helped to increase the "accessibility factor" of MIT's arts programs and facilities, and has served a variety of public relations and communications purposes through the ArtsNet.

-- The Arts at MIT, a comprehensive guide to curricular and co-curricular arts programs at MIT, was developed by the Office of the Arts in conjunction with the departments of Resource Development and Design Services. Created as a vehicle for admissions/recruitment, resource development and public relations, the brochure is the first publication to provide an inclusive summary of the programs, artists, and facilities that comprise the arts community at MIT.

-- A selection of arts-related materials were chosen for inclusion in the "2020 Time Capsule," conceived and developed in conjunction with the inauguration of Charles M. Vest as MIT's 15th president. Items chosen included: the Arts Map, a reprint of the May 1 (May-At-A-Glance) Arts Page, the program from the Inaugural Concert, sheet music for a composition commissioned by Yumi Oshima '94 for the Inauguration, a copy of The Journal of The Institute for Hacks, Tomfoolery & Pranks at MIT, and a MIT Festival Jazz Ensemble 1990 compact disc.

-- Public relations efforts and consultation were offered for "ARTTRANSITION 90" a major international conference on art, science and technology hosted by the MIT Center for Advanced Visual Studies (CAVS) under director Otto Piene. Participants included video artist Nam June Paik, holographer Vladimir Markov, and artist Paul Matisse.

Internal (MIT) arts communications included the following:

-- Twenty feature Arts Pages and seven Month-At-A-Glance Arts Pages were published and distributed through Tech Talk, selected media contacts, an electronic bulletin board network, and newsletter mailings to MIT's Council for the Arts. In addition, twelve feature articles on the arts were published in Tech Talk's general spaces.

-- Responding to an invitation issued to members of the MIT arts community, Sue Downing of the Theater Arts Office and Ron Platt of the List Visual Arts Center each served as guest editors of the Arts Page.

-- The Arts Media Calendar went out monthly to 170 electronic and print media.

-- A section on "UROP and the Arts" was included for the first time in the 1990-91 UROP Directory.
--The Office of the Arts continued its maintenance of the "Arts at MIT" bulletin board in Lobby 7.

--The "Arts Hotline," a weekly pre-recorded telephone announcement of all arts events at MIT, was maintained for its seventh year.

National press attention included:

- An editorial by Associate Provost for the Arts Ellen T. Harris in *The Chronicle of Higher Education* entitled "It Takes Practice and Serious Thought to Learn How to Dislike Art Properly," a response to the controversy surrounding the reauthorization of the National Endowment for the Arts.

- Extensive publicity for the MIT Museum's Compton Gallery exhibition, "Crazy After Calculus: Humor at MIT," including UPI and AP wire stories, a report on National Public Radio, and a full-page feature in *Newsweek*.

- Far-reaching coverage of composer Tod Machover's work at MIT's Media Lab in a number of major publications including the *New York Times*.

Local press attention included:

-- A comprehensive summary of arts activities at MIT in the *Boston Globe Calendar* in an article entitled "Arts: Bargains on Campus." "The variety and quality of on-campus arts activity [at MIT] is astonishing," wrote the author. "Whether students are enrolled in music degree programs or not, interest in an enormous variety of music, dance, theatre and visual arts is keen..."

-- Critical acclaim from the *Boston Globe* and the *Boston Phoenix* for exhibitions presented by the List Visual Arts Center (LVAC), and articles in each on the LVAC's new curator, Helaine Posner.

-- A commendatory profile in *Art New England* on Ritsuko Taho, assistant professor in MIT's Visual Arts Program.

-- Enthusiastic previews and reviews in the *Boston Globe, Boston Herald* and *Boston Phoenix* for a special MIT music and dance double bill featuring two premieres by Beth Soll, director of MIT's Dance Workshop, as well as works by MIT composers Peter Child, John Harbison and Evan Ziporyn performed by MIT guests artists-in-residence soprano Karol Bennett and pianist John McDonald.

Changes in personnel this year contributed to a re-evaluation of the goals and missions of Arts Communication, and staff responsibilities were modified accordingly. China Altman resigned as Director of Arts Communication in February and was succeeded by Mary L. Haller, formerly associate director of public relations at Northeastern University's Division of Performing and Visual Arts. Responsibility for the writing, design, and production of the Arts Page in Tech Talk was assumed by Senior Staff Assistants Lynn Heinemann (writer) and Susan Cohen (designer), under the supervision of the director of arts communication. Ms. Heinemann was subsequently promoted to Administrative Staff Assistant. Efforts were begun to develop a unified public relations program to expand outreach and recognition of the arts at MIT, with increased emphasis on generating external publicity.

MARY L. HALLER
The Council for the Arts, under the leadership of John W. Kunstadter '49 (Chairman) and Martin N. Rosen '62 (Vice Chairman), continued its productive and cooperative relationship with Associate Provost for the Arts, Ellen T. Harris, to integrate Council activities within the development of arts planning and programs at MIT. This year was distinguished by enthusiastic work among the standing and prize committees, a significant increase in applications to the Grants Program, and highly successful fundraising efforts. The Council's Executive Committee, six standing committees, and two prize committees conducted regular meetings throughout the year to discuss and discharge their particular responsibilities.

Council Standing Committees

**Acquisitions (Ida Ely Rubin, Chair)**

The Acquisitions Committee solicited conservation proposals from the List Visual Arts Center and the MIT Museum. In May, the Committee chairman recommended full funding for three conservation projects at the Museum: an oil portrait of William Johnson Walker by Henry Cheever Pratt (1867); a ten-section lithograph, *La Fee Electricite*, by Raoul Dufy (1953); and five hand-colored woodblock prints from *Frank Leslie's Illustrated Newspaper* (1869).

At its May meeting, the Council's Executive Committee recommended that the Acquisitions Committee be replaced by separate advisory boards for the List Visual Arts Center and the MIT Museum. Preliminary discussions on the function and composition of these committees were conducted with the directors of each institution.

**Annual Meeting (Catherine N. Stratton, Chair)**

The Eighteenth Annual Meeting of the Council for the Arts was held on November 8-9. Fifty-four Council members and guests attended the meeting.

Among the activities organized for the Annual Meeting were two panel discussions focusing respectively on significant developments within the MIT community and the national arts arena. The first forum presented an interdisciplinary faculty panel addressing "Design at MIT: Towards a More Complete Science." Serving as panelists were Woodie C. Flowers (Mechanical Engineering), Bill Hubbard, Jr. (Architecture), Heather Lechtman (Anthropology and Archeology), and Travis R. Merritt (Literature).

With arts funding under increasing scrutiny and debate nation-wide, the second forum, "Public Sphere and Private Sector: The Institutions of Arts Patronage" brought together representatives from the national philanthropic community: Karen Brosius, Director of Cultural Affairs and Special Programs, Philip Morris Company; Joan Harris, the Harris Foundation; and Anne Higonnet, Professor of Art History, Wellesley College. Topics addressing the historical role of the individual patron to the current predominance of state arts funding were presented in lively and informative papers.

**Development (Ronald A. Kurtz '54)**

Fundraising efforts this year on behalf of Council programs were marked by resounding success, with both the total number of contributing members and revenue received at their highest levels since FY87. Fifty-two Council members offered unrestricted contributions averaging $4,304. Twenty-four non-member donors contributed an average of $1,666 each. Designated contributions totalling $30,540 were made by nine Council members to specific MIT arts programs.
Grants Program (Bradford M. Endicott '49)

The Grants Committee reviewed 63 applications for arts project funding from students, student groups, staff and faculty requesting a total of $145,990. Funding was recommended for 49 projects, with grants totalling $71,278. Six Officer's Grant applications were reviewed by the Council Director and awarded a total of $855. A detailed report of Grants Program activity this year is available.

Among the grants awarded this year were those to the MIT Black Student Union for a year-long series of films and guest speakers to celebrate the cultural and ethnic diversity of the MIT community; the MIT Symphony Orchestra in support of a concert performance at Columbia University in New York; Hashim Sarkis, lecturer in the Department of Architecture for an exhibition, “Demarcating Lines: Urban Projects for Beirut,” that will be on view at the MIT Museum and the American University in Beirut; and Beth Soll, director of MIT's Dance Workshop, in support of the creation and premiere performance of “Sanddance” a collaborative work with Boston composer Richard Cornell, based upon the Australian Aboriginal concept of “songlines.”

Long-Range Planning (Alan W. Katzenstein '42; Walter A. Rosenblith, Chair)

The Long-Range Planning Committee identified two major areas for its attention and support this year: the new Artist-in-Residence Program administered by the Office of the Arts, and outreach publicity for the arts at MIT. Towards that objective, the Committee awarded funding to several projects: Dance Workshop to supplement salaries of dance company instructors and to offer a lecture-demonstration in November; List Visual Arts Center to design and produce an informational brochure on the LVAC's exhibitions; Resource Development, Office of Communications to support design and printing of “The Arts at MIT” booklet.

At its meeting in May, the Council’s Executive Committee resolved that long-range planning issues were more appropriate for its own deliberations, and recommended the abolition of this committee.

Membership (Bernard G. Palitz ‘47, Chair)

At the conclusion of the academic year, Council membership stands at 68, excluding five ex officio members and one Life member. Twenty-five of the 28 members whose terms expired at the end of June were invited to renew their participation.

Seven individuals accepted new appointments to the Council from President Paul E. Gray: Roger G. Blum ’41, Ruth Bowman (who served on the Council from 1974-86), Anne Hawley, Juan M. Meyer ’68, Jeanne Wasserman, Elliot K. Wolk ’58, and Martin E. Zimmerman ’59. Four individuals were nominated to join the Council next year, pending the approval of the President of MIT, at whose invitation all Council members are appointed.

Albert P. Hildebrandt ’44 resigned from the Council in September. He was appointed to the Council in 1972, and served as the chair of the Long-Range Planning Committee from 1989-1990. Malcolm L. Schoenberg ’45 resigned from the Council in March. He was appointed to the Council in 1981, and served on the Grants Committee from 1985-1991.

Special Programs

Abramowitz Memorial Lecture Series

Actor and dancer Gregory Hines was the featured speaker of the 1991 William L. Abramowitz Memorial Lecture Series on April 5. Mr. Hines has received three Tony nominations and is well-known for his film performances. His lecture and nimble demonstration on the history of tap dance in the United States delighted a full-house audience in Kresge Auditorium.

The Abramowitz Memorial Lecture Series was established by William L. Abramowitz ’35 in memory of his father. Proceeds from the endowment underwrite a major performing arts event each year at MIT. Professor Alan Brody, Head of the Music and Theater Arts Section, organized this year’s lecture.
Endowed Prizes and Awards

The Gyorgy Kepes Fellowship Prize was presented by Angus N. MacDonald ’46 to two recipients at the Council’s 18th Annual Meeting on November 9: Glorianna Davenport, Professor in Media Arts and Sciences and Stephen J. Tapscott, Professor in the Literature Program.

Following recommendations approved last year to strengthen candidate evaluation, the Kepes Fellowship Prize Committee for the first time included representatives from the Boston arts community: Peter Altman, artistic director of the Huntington Theater; Richard J. Bertman ’60, partner in the architectural firm, Childs Bertman Tseckares and Casendino; and Trevor Fairbrother, Beal Curator of Contemporary Art at the Museum of Fine Arts.

The Eugene McDermott Award was presented by Ida Ely Rubin to Agnes Denes, an environmental artist from New York, at the Council’s 18th Annual Meeting on November 8.

After comprehensive discussion, the McDermott Award Selection Committee resolved to review the award’s objectives. With the revised criteria, the McDermott Award will continue to recognize the highest level of artistic achievement by an artist or arts advocate. The Committee will now seek candidates with estimable reputations in the creative arts communities, but whose work is less well-known beyond those spheres. Also, the award recipient will be encouraged to offer workshops, lectures, or other special programs to MIT students.

At the Awards Convocation on May 1, the Laya and Jerome B. Wiesner Student Art Awards were presented to Peter Dunn, graduate student (Aeronautics and Astronautics), for his contributions to arts communications in The Tech, and to the Festival Jazz Ensemble, a student performing group, for sustained achievement in music performance and long-standing popularity on campus. The Louis Sudler Prize in the Arts was awarded to Julie Schmittdiel ’91 (Mathematics) for excellence in theater production and stage management.

Museum Membership Programs

The Boston Museum of Fine Arts Membership Program offers free admission and discount benefits to all MIT students. Ten membership cards are also provided for the daily use of MIT staff members. MIT’s enrollment in this program has been made possible by special contributions from individual Council members or through general Council support since 1980.

The Council assumed sponsorship this year of MIT’s institutional membership at the Institute of Contemporary Art in Boston. MIT students receive a discount admission fee to all exhibitions, films, and special events at the ICA. Dr. Ellen Poss, an ICA trustee, had generously underwritten MIT’s participation in the program for the previous three years.

MIT Symphony Orchestra New York Concert

On April 20, the MIT Symphony Orchestra, conducted by Professor David Epstein, performed Bruckner’s Ninth Symphony at Columbia University’s Miller Hall. This rare concert appearance by the Symphony outside of Boston was made possible by a Council for the Arts grant to support an exchange program between the MIT and Columbia student orchestras.

Wasserman Forum on Contemporary Art

The first annual Max Wasserman Forum on Contemporary Art, “Quality Control: The Challenges of Cultural Diversity,” was presented on May 2 in the Wiesner Building. A panel of prominent arts leaders and scholars examined the controversy over the relationship of quality and diversity in the programs and policies of cultural and educational institutions today. W.J.T. Mitchell, editor of the journal Critical Inquiry and Donnelly Professor of English and Art at the University of Chicago, presented the keynote address. Panel respondents were Kimberly Camp, Director of the Experimental Gallery at the Smithsonian Institution; Trevor Fairbrother, Beal Curator of Contemporary Art at the Boston Museum of Fine Arts; and Catherine Lord, chair of the Studio
Arts Department at the University of California, Irvine and former Dean of the California Institute of the Arts. The program was developed by Mark Palmgren, director of the Council for the Arts, who served as moderator.

The Max Wasserman Forum on Contemporary Art was established in 1990 by Council member Jeanne Wasserman, in memory of her husband, MIT Class of 1935 and a founding member of the Council for the Arts. This annual forum will examine issues in contemporary visual art through an exchange of viewpoints and perspectives by scholars, artists and critics.

MARK PALMGREN
The Artist-in-Residence Program was formally established this year to enable artists in all disciplines to work directly with MIT students and faculty in both curricular and co-curricular activities. Installations, performances, or presentations by the resident artist are developed through significant interaction with students, e.g., master classes, workshops, studio critiques.

Visiting artists have traditionally played an important role in the arts at MIT, with residencies serving as an integral component of programs in dance, theater, music, and the visual arts. An integrated Artist-in-Residence program was created to replace this ad hoc approach and to provide a secure source of financial and administrative support. In laying the groundwork for the program, a central concern has been its coordination with MIT’s educational goals, especially in light of recent changes in the undergraduate arts curriculum. Through extensive discussions with MIT faculty and staff, the Artist-in-Residence Program has been crafted in response to specific needs and objectives.

**Residencies**

In its first year of operation, the Artist-in-Residence Program has helped to support an impressive variety of multicultural artists and projects, sponsored by several MIT departments or student groups.

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| History Section (Sherifa Zuhur) | “Music of the Middle East”  
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| Theater Arts | Sygmunt Molik  
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**Opera Laboratory Theater Company**
Boston performance group
Artists-in-residence during fall semester
Staged high-tech version of Stravinsky’s “The Rake’s Progress,” in Experimental Media Facility of the Wiesner Building (September-February)

| Visual Arts | Takura Osaka  
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**Meryl Ukeles**
Performance and video artist, New York
Workshops and presentation (February)
Krzysztof Wodiczko
Public Artist, New York
Workshops and presentation (April)

A collaborative venture by the Center for Advanced Visual Studies, the List Visual Arts Center and the Visual Arts Program was explored and developed during the spring semester. Preliminary discussions have been conducted with Peter Campus, New York-based photographer, video and computer artist, to consider semester-long residency next year.

Program commitments for next year include short-term residences offered by the Music Section to pianist Patrick O’Byrne and the ROVA Saxophone Quartet. The Theater Arts Section has arranged for Decima Francis and the Roxbury Outreach Shakespeare Ensemble to be in residence for the 1991-92 academic year.

Personnel

Sara Elizabeth Wilbur was appointed as Director of Special Programs in July to oversee the Artist-in-Residence Program. Ms. Wilbur came to MIT from the Department of Education at the Boston Museum of Fine Arts. She resigned her position in March to relocate to California.

Maureen Costello, formerly director of the “Artists-in-the-Schools” Program for the Cultural Educational Collaborative, a state-wide arts agency of the Massachusetts Cultural Council, will assume this position in July 1991.

MARK PALMGREN
The year in art was deeply affected by two interrelated conditions: widespread debate and controversy over public funding for art with overt political content, and severe and sudden cutbacks in that funding caused by the economic recession. The List Visual Arts Center, described by the Boston Globe as "arguably Boston's most exciting center for contemporary art," continued to mount an ambitious exhibition program devoted to timely, occasionally controversial, topics despite the reduction in available state and federal support for the arts. Outside funding totalled slightly over $75,000, significantly less than in previous years. However, attendance and requests to be added to our mailing list for exhibition announcements increased noticeably. Exhibitions received substantial coverage in the local and the national print press and were frequently cited in local televised cultural coverage. Two LVAC publications won awards of merit for design excellence from the American Association of Museums; the prizewinners constitute a travelling exhibition organized by the Cedar Rapids Art Museum.

EXHIBITION PROGRAM
Eleven exhibitions were mounted in the three LVAC galleries, which addressed a variety of topics in contemporary art and culture. Each was accompanied by an illustrated publication, explanatory labels and wall text.

Student Art Loan Collection (Hayden Gallery, August 29 - September 12, 1990; lottery September 12).

The exhibition season annually is inaugurated by the display of the more than 300 contemporary graphics and photographs available by lottery for loan to MIT students and student groups for use in their living and work spaces during the academic year.

Satellite Intelligence: New Art from Boston and San Diego (Hayden and Reference Galleries, October 1 - November 18, 1990)

Through a unique organizational process (curators from the LVAC and the San Diego Museum of Contemporary Art each selected six artists from the opposite coast). The exhibition brought together painting, sculpture and installation work from the two like-sized cities, each operating just outside the orbit of the country's two primary art centers, New York and Los Angeles. Supported in part by the National Endowment for the Arts; a 36-page catalogue, with an essay by Professor Ronald Onorato, was produced.

Holography at MIT (Bakalar Gallery, October 1 - November 18, 1990)

To celebrate the fifth anniversary of the Holography Laboratory under the director of Dr. Stephen Benton, in which some of the most important developments in holography have been generated, this eclectic survey, organized by Guest Curator and holographer Betsy Connors, explored a range of recent technological innovations and featured computer-generated landscapes, objects and portraits. A 4-page illustrated brochure was produced.

(not so) Simple Pleasures (Hayden Gallery, December 7 - February 3, 1991)

The exhibition comprised paintings and sculpture by 10 artists from across the United States and Canada who use various subtle strategies to embed potent, often political, content within a deceptively attractive object or image. A 32-page illustrated catalogue was produced.


Guest Curator John P. Jacob selected four younger Russians who work at the forefront of experimental Soviet photography. Alexi Shulgin's appropriations of found images from the 1950s; Vladimir Kulpeynov's deadpan "heroic" portraiture, Maria Serebrejekova's conceptual landscapes and still lifes and Ilya Piganov's text and image combinations were included.
The Missing Picture: Boris Michailov (Bakalar Gallery, December 7 - February 3, 1991)
The first exhibition in the West of this Ukrainian artist, considered the father of avant-garde Soviet photography surveyed several decades of his production, including handpainted photographic albums and erotica. A 48-page catalogue of the two related Soviet photography exhibitions was published and won an award for design excellence from the American Association of Museums; the two exhibitions will travel during 1991-1992 to other museums in the US. These exhibitions were supported in part by the Trust for Mutual Understanding and the Soros Foundation.

Juan Francisco Elso Padilla (Hayden Gallery, February 23 - April 14, 1991)
Six highly charged works in wood, mud, straw and basket material constituted the first US exhibition of the late Cuban sculptor, whose evocative objects in both very small and very large scale are a highly personal blend of secularism, mysticism and magic and embody an attempt to identify and express a specific Latin-American mythology. The artist’s first English-language catalogue, a 12-page illustrated publication with an essay by the Latin-American artist and critic Luis Camnitzer, was co-produced with the Museo Carillo Gil in Mexico City.

In 1982 this celebrated San Francisco-based ceramicist took up the theme of the life, work, death and myth of the famous Abstract-Expressionist painter; the exhibition included large portrait busts and heads of Pollock, recreations of his final car crash and a larger than life-sized, three-dimensional interpretation of Pollock’s major painting, Guardians of the Secret. A 4-page explanatory pamphlet was prepared.

Barbara Broughel: Storytelling Chairs (Bakalar Gallery, February 23 - April 14, 1991)
Eight Early American chairs were subverted, doctored and decorated by this New York-based sculptor long interested in devising artistic symbols of colonial exploitation. Her insertions and substitutions deftly referred to the important, if under-acknowledged contribution of Native American law, medicine and agriculture to early American history. The colorful illustrated publication received an award for design excellence from the American Association of Museums.

suitCase Studies: Tourisms (Hayden Gallery, May 3 - June 30, 1991)
The New York-based architects Elizabeth Diller and Ricardo Scofidio constructed a dramatic installation on the theme of “constructed tourism” by suspending 50 open suitcases each containing the contrived memorabilia of an historic bedroom or battlefield from each state. The installation was a component of the prestigious series Architecture Tomorrow organized by the Walker Art Center in Minneapolis. The exhibition at MIT was partially supported by the LEF Foundation.

Mark Tansey: Art and Source (Reference Gallery, May 3 - June 30, 1991)
This mid-career, New York painter showed four of his characteristic monochromatic, pseudo-realist oils which constitute complex meditations on the interplay of reality, illusion and representation. Preparatory works and source materials, ranging from magazine photos, news clippings, photocopies and drawings illuminated his working process. The exhibition was organized by the Seattle Art Museum.

Warren Neidich: Historical In(ter)ventions (Bakalar Gallery, May 3 - June 30, 1991)
Neidich’s work examines not only the contradictions of the American past but also the ways in which the media shape and distort the perception of current events. His “Time Pods” condensed work from four earlier photographic series which delved into the contradictions of the American past. Two new works were created for this exhibition: “Nuclear Family,” a video installation about the apathetic acceptance of television, and “Collaborative Memory”, a modular, wall-mounted sculpture investigating olfactory and visual memory. An illustrated catalogue with an essay by David Joselit was published.

Against Nature: Japanese Art in the 80’s, organized jointly by the LVAC and the Grey Art Gallery at New York University, completed its eight-stop international tour with a showing at the Institute of Contemporary Art, Nagoya, Japan. Opening in June 1989 at the San Francisco Museum of Modern Art, it had subsequently
been seen at the Akron Art Museum; LVAC; Seattle Art Museum; Contemporary Art Center, Cincinnati; Grey Art Gallery; and Contemporary Arts Museum, Houston.

EDUCATIONAL PROGRAM
A variety of educational activities were planned around the exhibitions. In addition to gallery talks and tours by the respective curators, we were fortunate to be able to enlist many of the artists to speak on their work. Shulgin, Kuprejanov, Serebrejekova and Piganov led a lively walkthrough of the Soviet photography exhibitions; Barbara Broughel and Diller and Scofidio both spoke to large and attentive audiences in their exhibition spaces. For Satellite Intelligence two San Diego artists (Jean Lowe and Anne Mudge) and San Diego Curator Lynda Forsha, together with Boston artists Mags Harries and Gerry Bergstein, participated in a lively roundtable, led and moderated by LVAC director Katy Kline. Outside lecturers Dr. Stephen Benton from MIT's Media Laboratory and Patterson Sims, director for exhibitions and collections at the Seattle Art Museum spoke on the Holography and Mark Tansey exhibitions respectively. Exhibitions and collection tours by the director and curator were arranged for numerous groups ranging from college and art school courses to adult education groups to museum trustee and collector's groups from around the country.

PERSONNEL
In December, 1990 Dana Friis-Hansen resigned as curator to relocate to Japan. We were most fortunate to be able to hire Helaine Posner, previously director of the gallery at the University of Massachusetts at Amherst and then Chief Curator at the National Museum of Women in the Arts in Washington, D.C. who joined the staff on March 1,1991. Erika Deutsch, LVAC secretary since 1985, resigned in August, 1990 and was replaced by Cynthia Cole, whom we managed to woo away from MIT's Plasma Fusion Center.

ACQUISITIONS
The following works were acquired through either gift or purchase during the 1990-1991 academic year:

Permanent Collection


Lily Saarinen, Untitled (Eagle), 1963, ink on vellum. Gift of C. Fayette Taylor, MIT '29.


Ellen Banks, Improvisation, 1990, mixed media on canvas. Gift of the Artist, in tribute to Bernard T. Feld upon his retirement from MIT.


Permanent Collection, continued


Student Loan Art Collections
Nam June Paik, *Robespierre*, 1989, etching and lithograph. Purchased with funds from the Student Center Preview Program.

Todd McKie, *Two Bugs and a Snake*, 1988, monotype. Purchased with funds from the Student Center Preview Program.

Aaron Fink, *Coffee Cup*, 1986, etching. Purchased with funds from the Student Center Preview Program.


Sandy Walker, *Tree/Ghost*, 1987, woodblock on suzuki paper. Purchased with funds from the Student Center Preview Program.


Zeke Berman, *Untitled (Diptych)*, 1988, gelatin print. Purchased with funds from the Student Center Preview Program.


Al Taylor, *Untitled (Double Spiral)*, 1988, etching. Purchased with funds from the Student Center Preview Program.

Brodsky & Utkin, *Diomede II*, 1989/90, etching printed on German etching paper. Purchased with funds from the Student Center Preview Program.


Student Loan Art Collections, continued


EXTENDED LOANS TO THE COLLECTION


(See also previous annual reports.)

LOANS FROM THE PERMANENT COLLECTION


Betye Saar, *View of the World from Saturn*, 1988, to The New Museum of Contemporary Art, for the exhibition *The Decade Show*, May - August 1990. This exhibition was co-organized by The New Museum, the Museum of Contemporary Hispanic Art and The Studio Museum in Harlem, all of New York, NY.


CONSERVATION OF THE PERMANENT COLLECTION

Restorative work was performed on Emile Antoine Bourdelle's *Tragic Mask of Beethoven* by Daedalus, Inc. of Cambridge.

Jean Lurçat's wool tapestry *La Mort et le Guerrier ou Hommage à García Lorca* was cleaned.

Auguste Rodin's *Large Head of Iris* and Ros Newman's bust of *Sherman Fairchild* were resurfaced, polished and their pedestals repainted.

Restoration and repairs were made on Thomas Hart Benton's *Fluid Catalytic Crackers*, Jasper Johns' *Figure 7*, and Ludwig Sander's *Corinth VI* by the Center for Conservation and Technical Studies, Harvard University.

Harold E. (Doc) Edgerton and Kim Vandiver's large-scale color Schlieren photograph *A .22 Caliber Bullet Passing Through the Hot Air Above a Candle* was restored by Salozzo Airbrush Services of Boston, and re-framed by The Old Cambridge Company of Charlestown, in preparation for re-siting in the corridor of Building. 10.

Twenty-five works on paper were framed or re-framed by The Old Cambridge Company.

List Visual Arts Center Staff
MIT Museum

MIT's international reputation gained an additional dimension in FY91 with the MIT Museum’s enormously popular exhibition *Crazy After Calculus: Humor at MIT* and by the publication of a companion book highlighting MIT’s history of high-tech hijinks, *The Journal of the Institute for Hacks, TomFoolery and Pranks at MIT*. From *Newsweek* to National Public Radio, from the wire services to syndicated television, as hacks became a household word, so did the notion that MIT is less about self-importance than it is about ingenuity. "At Harvard, they always seem to be laughing at the rest of the world. The nice thing about MIT humor is that they’re usually laughing at themselves," said Mark Starr of *Newsweek*.

In FY91 the Museum made other aspects of MIT history and culture accessible to the community at large. Works by renowned photographers Doc Edgerton and Berenice Abbott, musician and laser artist Paul Earls, and Media Lab holographers were showcased.

The Museum helped bring the regional display of the NAMES Project AIDS Memorial Quilt to MIT’s Johnson Center in the fall, hosted a NAMES Project fundraiser, and also mounted an exhibition of international AIDS posters which reflected the diversity of issues and cultural attitudes about AIDS. To help mark World AIDS Day, December 1, the Museum co-sponsored an AIDS awareness poster contest, which resulted in the winning poster’s distribution to all students and staff at the Institute and to the Cambridge schools. The contest was supported in part by the Council for the Arts at MIT.

FY91 also saw the opening of MathSpace. A hands-on gallery located adjacent to our Math-in-3D exhibition, MathSpace allows children and adults the opportunity to "play" geometry. MIT student-staff members assisted weekend visitors in activities to make mathematics fascinating and fun. Because of the popularity of MathSpace, the Museum has launched plans to enlarge and expand the area and activities provided to our visitors.

**EXHIBITIONS AND PROGRAMS**

**Visual AIDS III** September 21 - January 7
The premiere exhibition of 50 international posters, organized by James Miller of the University of Western Ontario from his collection of 700 AIDS posters, was timed to coincide with the regional display of the International AIDS Quilt at MIT. Posters were divided thematically: death, desire, defiance, and defense, and reflected a range of attitudes, political interests, and social agendas. **Lawrence B. Anderson '30: Artist, Educator, and Architect** September 27 - December 28
This exhibition celebrated the former Dean of the MIT School of Architecture’s distinguished career. Highlighted were his Beaux Arts student drawings, building plans and watercolors. The Council for the Arts at MIT funded the restoration of Anderson’s 1930 Paris Prize drawings, and the Martin E. Zimmerman '59 Architectural Exhibition Fund made the exhibition possible. **Awon Orisa: The Gods / Africanisms in the Americas** October 13 - January 18
Exploring the manifestations of Yoruba religious beliefs in the Americas was the theme of this exhibition curated by Dr. Reginald Jackson. A lively schedule of events complemented photographs and artifacts depicting the domains of the orishas and divinatory rituals, including performances by students from the Martin Luther King School in Cambridge, the Art of Black Dance, and a Kwanza celebration held by MIT students in the exhibit space. Several classes from the King School also visited the Museum to attend gallery lectures by Dr. Jackson. **Berenice Abbott** November 8 - December 30
Cityscapes, portraits, and scientific prints by this quintessential American photographer in an exhibition which celebrated the opening of the Berenice Abbott Photography Laboratory at MIT’s new Multi-Media Center. Widely regarded as America’s greatest living photographer, Abbott has captured the nuances of twentieth-century America as few artists have. Abbott became fascinated with corroborating scientific laws through photographs illustrating such phenomena as gravity, motion, and magnetism. Her involvement with science and technology led Abbott to MIT in the 1950s where she worked with the Physical Science Study Committee to provide photographic illustrations for textbooks. **Memories of Eddie: Living with AIDS** January 8 - February 24
Part of the Museum’s series of exhibitions "AIDS: A Continuing Concern," these photographs by artist Loel
Poor documented the transformation of a North Shore man as he battled a series of AIDS-related diseases. Photographed over an eight-month period, Eddie requested these powerful and revealing portraits be taken so that he might "leave behind something that would dignify the suffering [he had] experienced."

**The Art of Architecture: The Christian Science Church Center 1894-1990** January 14 - March 8
This exhibit featured the architectural plans and detailed scale model for the famous church.

**American Color** January 24 - March 15
Cibachrome photographs of American icons by popular photographer Rodger Kingston.

**Robert Preusser** February 7 - April 7
A retrospective exhibition of the paintings of Robert Preusser, Professor Emeritus of MIT's Department of Architecture.

**Crazy After Calculus: Humor at MIT** April 1 - September 20
Chronicling MIT's rich history of wit and wizardry, the exhibit features historic photographs, cartoons, and of course a collection of artifacts associated with some of the most renowned hacks perpetrated by MIT students. The exhibit was funded by the Peter de Florez '38 Fund for Humor at MIT.

**Affiches Affisse Plakate Swiss Poster Art 1906-1990 from the Ciba-Geigy Collection** April 26-June 16
A catalogue and educational lectures accompanied the 90-poster exhibit, which mirrored European art movements and the development of printing technology, as shown in works by Max Bill, Armin Hofmann, Otto Baumberger, and other 20th century Swiss designers. A companion brochure with text by Anneliese Harding was supported by the Council for the Arts at MIT.

**La Fee de Electricite** April 15
Ten-section colored lithograph by Raoul Dufy depicting the history of electricity. The work is a gift of Freddy Homburger, and its restoration was funded by the Acquisitions Committee of the Council for the Arts at MIT.

**Watercolors by Freddy Homburger** April 26 - September 12
Twenty-five landscapes by the former honorary Swiss Consul. This Swiss-born physician, scientist, diplomat and artist studied under Raoul Dufy.

**Boston Fisheries 1900-1920** May 2
Photographs documenting fishing from Boston's T Wharf area. On display at the Hart Nautical Galleries.

**Winning Photographs from the Edgerton/Mili Photography Contest** May 13 - September 20
Contest-winning photographs by MIT students on display at Strobe Alley.

**Demarcating Lines: Urban Projects for Beirut** June 1 - July 19
Design projects by young architects addressing the current urban environment in Beirut, Lebanon. Organized by members of the MIT Department of Architecture, this exhibition will be installed at the American University of Beirut later this summer. This exhibit was supported in part by a grant to the Department of Architecture from the Council for the Arts at MIT.

**Harold Tovish: Tenant, 1964-65** June 25
Sculptural installation utilizing stroboscopic light by Center for Advanced Visual Studies Fellow Harold Tovish.

**Special Exhibits and Programs**
Several other exhibits were executed for various MIT departments and special events. Vannevar Bush and Edward Bowles were the subjects of panel exhibits for special programs. The Laboratory for Information and Decision Systems funded a major retrospective exhibition on the history of the 'Servo' Lab. A three-panel exhibit commemorating MIT's 1916 move to Cambridge was completed for Alumni Weekend.

In March **Postcards from Ogunquit**, an exhibition of pochades, or quick sketches, by Charles H. Woodbury, Class of 1886, was organized and exhibited at the Guild of Boston Artists. Woodbury was a founding member of the Guild. The exhibition was then shown at the Christian Science Center before moving to the Museum for the summer. The restoration of these sixty oil paintings was a gift of Morton C. Bradley, Jr.

**Traveling Exhibitions**
**Earth, Sea, and Sky**, the major exhibition of works by Charles H. Woodbury, continued its three-year tour with venues at the Thomas Gilcrease Institute of American History and Art, the Telfair Academy of Arts and Sciences, the Museum of the Southwest, and the Bergstrom-Mahler Museum. **Seeing the Unseen: Photographs by Harold E. Edgerton** opened its nationwide tour in October at the Orlando Science Center, followed by venues at the Anniston Museum of Natural History and the Science Museum of Connecticut. It is scheduled for exhibition in an additional thirteen venues over the next three years. This exhibit was
supported by the Edgerton Foundation.

EDUCATION

In view of the Institute's increased commitment to K-12 education, the Museum closely examined its own contributions in this area. With the aid of a consultant funded by an Institute for Museum Services General Operating Support grant, the staff developed Museum resources to further visitors' enjoyment of experiences with math and science, using the Museum's exhibitions as a focus.

Throughout the winter and spring, Cambridge classes participating in the COSMOS program based at the Boston Museum of Science visited the MIT Museum for an exploration of the Math in 3D exhibit and our collection of fascinating math manipulatives. Another set of COSMOS programs included a visit to the MIT Strobe Lab where students discovered the value and excitement of Edgerton's stroboscopic photography. These programs were supported by the MIT Electrical Engineering Department.

MathSpace, our hands-on math room which opened in the fall, proved to be a very popular spot for Museum visitors of all ages to think and play. Renovation of additional space this coming year will enable the Museum to accommodate larger classes and groups of children.

In FY91, the Museum sought more community participation in its programs and exhibits, a good example of which was Awon Orisa: The Gods / Africanisms in the Americas. Local children visited the Museum as part of the curriculum developed around this exhibit. Children from the neighboring Martin Luther King School participated in an Orisha play which was performed as part of the exhibit's opening festivities. The curriculum and other educational materials and activities were supported by the MIT Community Service Fund, the Council for the Arts at MIT, and the Massachusetts Cultural Council.

COLLECTIONS

The Museum's Collections are the repository for scientific and technological instruments, audio-visual materials, and personal and professional memorabilia of MIT notables. Items from the Collections are frequently used as the basis for exhibitions, such as this year's Crazy After Calculus, Lawrence B. Anderson '30: Artist, Educator, and Architect, Postcards from Ogunquit, and Doc Edgerton: Stopping Time.

Consultant Kimberly Shilland undertook a survey of the Museum's Architectural Drawings Collection, more than 15,000 student project and thesis drawings dating from the 1860s to the 1960s, funded by a grant from the Graham Foundation for Advanced Visual Studies. As an outgrowth of her research, planning and fundraising for an extensive project to produce a computerized catalogue, monograph, and videodisc have begun.

An Institute of Museum Services Conservation Assessment Program grant was used to engage two consultants to survey the museum's collections and environmental conditions. Their reports are being used as a basis for raising further funds from IMS for conservation purposes and upgrading collections facilities.

A grant from the Acquisitions Committee of the Council for the Arts at MIT made possible the restoration of three important works including the portrait of William J. Walker by Henry Cheever Pratt. Walker was the first important benefactor of the Institute and this portrait purchased in 1867 was MIT's first work of art.

The first major project of the new curator of the Hart Nautical Collections was to organize and catalogue the William Baker collection. Baker was the longstanding curator of the Hart Collections who left behind a legacy of ship designs, a myriad of publications, and the reconstructed Mayflower II at Plimoth Plantation. This project is being supported by a generous gift from Ruth Baker.

FY91 was typically busy for the Collections staff as instruments such as an EE Lisp computer, a Harris parimeter from Brain and Cognitive Sciences, and a gravitational wave detector were added to the collections, reference questions from within and without MIT were researched, and photographs and videos were reproduced for clients ranging from The Journal of Irreproducible Results to the Art Gallery of Nova Scotia. Materials from the Collections were supplied to hundreds of patrons for such purposes as the Rad Lab's 50th
anniversary, the 75th anniversary of MIT's move to the Cambridge campus, and the 100th birthday of Vannevar Bush. James Ossi's Bubble Machine was loaned to the Boston Museum of Science for inclusion in its major gems exhibition.

Plans were made to collaborate with the Center for Educational Computing Initiatives to produce videodiscs of various segments of the collections using CECI's Muse software environment. The first to be implemented will explore Doc Edgerton's photographs, films, instruments, and diaries using a multimedia, interactive approach. The resulting videodisc and catalogue will be made available to the Institute via Athena visual workstations.

Paintings and furnishings from the Collections were provided for the President's house and office, as well as the Provost's and Chairman's offices.

OTHER HIGHLIGHTS
Administrative
- The Museum received its third Institute of Museum Services General Operating Support grant ($74,438), which was used to fund an educational consultant, salaries for several staff members, and a variety of exhibition-related expenses.
- Director Warren Seamans received the Gordon Y. Billard award for "special service of outstanding merit performed for the Institute."
- Two new staff members, Kurt Hasselbalch, the Curator of the Hart Nautical Collections, and Paul DeFanti, Museum Shop Manager, joined us this fall.
- The Museum organized a panel of museum educators which explored continuing Harold "Doc" Edgerton's legacy to education. The panel members met with various associates of Doc and their report is under consideration by an Institute committee.
- In conjunction with the MIT Alumni/ae Association, the Museum organized a student photography contest to commemorate the work of Doc Edgerton and Gjon Mili. The winning photographs are on display at Strobe Alley through the summer, and will be featured in a calendar being produced by the Alumni/ae Association.

Facilities
As a service to the MIT community, the Museum makes available its facilities for departmental gatherings. In addition to seven exhibit openings, the Museum hosted seventy-four functions for MIT departments and other groups in FY91. These events brought almost 6,000 additional visitors to the Museum this past year.

Museum Shop
The MIT Museum Shops continued to serve the needs of the MIT community with their unique assortment of merchandise. Combined sales for the two retail stores and the mail-order business well exceeded the half-million dollar mark for the first time in FY91. About half of the sales were made to MIT alumni/ae, and efforts are being made to improve and expand our services to this very important constituency. The retail manager, Paul DeFanti, came to the Museum this past winter from Northeastern, where he managed that university's Student Center Services.

Publications
- In September the long-awaited Journal of the Institute for Hacks, Pranks, and TomFoolery at MIT was published, underwritten in part by the Peter de Florez '38 Fund for Humor at MIT.

SEMINARS AND LECTURES
- The director taught a Freshman Advisor Seminar on Institute history for the third year.
- The director presented his popular lecture, "Traditions at MIT," to incoming students, parents and alumni/ae groups.
- Graduate student Brian Leibowitz '82 presented his talk on hacks at MIT to several student and alumni/ae groups across the country.